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BERLIN, W., LINKSTRASSE 17,
March 31, 1902.



It is Easter Monday to-day, but as Berlin's Easter music is as unattractive to me this year as the Easter weather, which in this earliest part of "spring" sends us no sunshine, but storm, hail, sleet and rain gusts in promiscuous showers, I don't see why I should not make use of my time, holiday or no holiday, in writing my weekly budget, instead of looking out of the window in vain for Easter bonnets, which the few German women in sight probably carefully and thriftily kept in their handboxes, instead of parading them in church, as their

American sisters are wont to do at Easter time, rain or shine.

At breakfast I had the good luck to stumble over an article by Camille Saint-Saëns, headed "Music and the Public in France," which contains so many true remarks, applicable to any other public, as well as to the French, and is written so much after my own heart that I cannot help translating it. Well, here goes:

"No, music is not merely a creator of physical comfort, not merely a matter of enjoyment. Music is one of the most tenderly organized of all human mental productions. In the depths of the human soul is hidden a refined, inborn sense, aesthetic feeling, which yearns after art. Music is an instrument which awakens this sense to sympathetic vibrations. Besides the sense of hearing, which with wonderful accuracy analyzes sounds, gauges the degrees of their intensity, the shadings of their sound color and sound character, there exists in the brain folds furthermore a mystic sense power, which alone makes of the above abilities perfect performances.

"Everybody knows the 'Pastoral Symphony.' You remember the 'Peasants' Dance,' which in constant crescendo grows up to a craze, to frenzy. At the climax of this dance intoxication there occurs a sudden silence, then there re-sounds in the double basses without any mediating transition in tenderest pianissimo a note foreign to the harmony. This scarcely audible note sinks down suddenly like a dark veil; it is the ghostly shade of irate fate, it is the exhalation of an unspeakable soul anxiety from which nobody is entirely exempt, which in the midst of a festive flurry is apt to appear by our side like a specter. From the standpoint of pure sense perception, and of physical pleasure, of cold mental calculation this note is absurd, for it breaks into the tonality and disturbs the logical course of the musical development.

"And yet is this very note so heavenly!

"It does not appeal to the ear, which wants to be caressed, nor yet to the small reasoning power, which is nourished by geometrically rounded off tone phrases. There exists in the realm of music a certain something, which, entering through the portals of the ear, passing through the vestibule of the brain, penetrates deeper into the depths of the mind.

"All such music as is wanting in this certain something is without importance.

"Varying one of Stendahl's aphorisms, one ought to say: 'Whoever sacrifices in music to the physical pleasure that ideal which above everything it ought to contain, loses for his work the pretension to the rank of art.'

"Looked at from this viewpoint music changes its aspect; the perspective becomes an entirely different one, and all the usual definitions seem out of place. It is no longer the object to find out what offers greater or lesser enjoyment to the ear, but what touches the heart takes hold of

soul, enlivens the imagination and beautifies it with pictures of an unknown higher sphere of existence. The feuds of opinions as to whether this or that art domain deserves the preference will then become superfluous. Here a very naïve melody will be deemed worthless, while in another place a chord succession without a melody is found to be of great beauty. Reversely an exceedingly simple melody may with free unfolding of its wings soar up to sunny height, while ever so artfully contrived a tone piece is forced to creep along the floor. There exists no recipe after which one can create master works, and whoever recommends one means or another for such an object is, in my estimation, nothing more than a musical charlatan.

"But to return once more to the physical enjoyment: this enjoyment is something real; it cannot be the final purpose of music, but it is a mystic charm with which it envelops the hearers. A melody alone, a rhythmical melody may under certain circumstances rouse an audience to enthusiasm. But what sort of an audience! An audience of people who in consequence of their moderate musical endowments cannot raise themselves up to the understanding of harmonic beauties. This must be clear to everybody. Such a public one finds among the ancient and Oriental nations, and among the negroes in Africa. They own up to a childish, meaningless sort of music. The Orientals are quite advanced in melody and rhythm; harmony, however, is still an unexplored field for them. As for the Greeks and Romans, all efforts to prove them to have been possessed of a knowledge of harmony have only led to views to the contrary.

"If Stendahl says 'Melody is a principal means to cause physical pleasure, harmony is only a successor thereto,' then he does not think of aesthetics, but simply of musical history. Harmony came with the development of Occidental civilization, with the development of the human mind.

"Whoever protests against progress, whoever believes in the superiority of the antique against the modern, he may deny harmony and stick to melody. Whoever judges justly and wisely, however, must concede that music before the birth of harmony was still in a rudimentary state and incapable of producing deep emotion. The development of harmony marks a new stage in the great mental appeal of humanity. Much diligence has been bestowed upon the study of the question, whether harmony was born from melody, or melody begotten by harmony. Love's labor lost! Both are descended from the mother of all, Nature. But while the wildest nations could understand melody, and were more or less capable of cultivating it, harmony was destined to spring up only in the sun of the cultural awakening of the nations, and fructified by that particular mental flucture, which we designate as the Italian Renaissance.

"It is quite correct when some people say 'only application and practice are needed in order to be able to write well sounding chords, while a beautiful singable melody is the creation of genius.' But one might with the same justifiableness maintain: 'One needs only a certain aptitude in order to create a mellifluous melody, while beautiful successions of chords are deeds of a genius.'

"Beautiful melodies and beautiful successions of chords are alike emanations of inspiration. And who has not often perceived that a good deal more of brain is needed for the composition of fine harmonic successions?

"There are those who try to disseminate the idea that harmony is exclusively the product of reflection, of science, and that inspiration was not needed for it. How do they explain the fact, then, that the geniuses who invent such beautiful melodies are alone and exclusively good harmonists? Why has not any learned musical schoolmaster been able to write, for instance, the *Oro Supplex* from Mozart's Requiem, which fundamentally represents merely

a succession of chords? In verity all true artists invent the beautiful chord successions as well as the beautiful melodies from their inner inspiration, from an innate desire, without any assistance from science. It is easy to say that to be able to create in every respect perfect masterwork is only given to a genius moving above the heights of humanity. The understanding for and appreciation of beautiful harmonic successions is likewise only possible to a public moving on the pinnacle of culture!

"Whoever has a taste only for melodies does thereby silently concede that he will not take the trouble to study and learn to know the various parts of a whole in order to be able to comprehend through the detail the art work as a whole. To declare that he could not do so, even if he wanted to, and thus to accuse him of mental incapacity, is an audacity for which I should not like to be held responsible. At any rate do such people, together with the Orientals and the savages form the public, which in its mental laziness impedes the progress of the world's art. They know full well that the highest and noblest of musical joys are denied them. Like the children they are satisfied with such happiness as Santa Claus bestows upon them."

It is too bad that every "extra" concert, especially if it be given for a good purpose, cannot count upon an extra large audience. Such, for instance, was not the case with the supplementary concert of the new Berlin Tonkuenstler Orchestra, which on Monday night of last week drew a comparatively small, but all the more enthusiastic and evidently well pleased, audience to Kroll's. As the program offered considerable attractiveness in itself, as Willy Burmeister, the eminent violinist, appeared for the first and only time this season here as soloist, and as Richard Strauss conducted, one might surely have expected a larger gathering of musical people. As it was the proceeds will probably not have swelled very perceptibly the new pension fund of the young orchestra, for which they were destined. Berlin, however, seems surfeited with and hence temporarily tired of concerts. Besides, "Holy," or as it is in Germany termed, "Quiet" Week is not the best one for musical entertainments anyway.

The program varied from the scheme of those previously presented in so far as it was a mixture of old and modern works, the former being the soloist's contributions, and there was only one absolute novelty. This was E. N. von Reznicek's overture to his opera on the subject of "Till Eulenspiegel," which the composer conducted in person. The Czechian author with the flowing beard is not unknown here, his "Donna Diana" overture and Requiem Mass having been presented to frequenters of the Royal Orchestra's Symphony Soirées in former years by his former brother-in-law and now arch-enemy, Felix Weingartner. They contain some of the national characteristics of invention that distinguish Smetana's music, but in his "Eulenspiegel" overture the fountain does not flow as freely as in the above named works; while on the other hand the facture is much more mature, and the effective orchestration shows some clever traits. Altogether, however, Mr. Reznicek falls short of achieving what the rather pretentious program sets forth he wants to depict musically in this overture in F. Richard Strauss could easily enough have won a bloodless victory over Reznicek, if for this occasion and as a contrast of some interest, he had placed his "Till Eulenspiegel" upon the very same program. But he is a really big fellow and he would always disdain such a proceeding. He gave us one of his very best tone poems, however, his "Don Juan," which in the verveful and inspiring reproduction it received under the composer's guidance, did not fail to raise the audience to a high pitch of responsiveness.

The other orchestral work upon the much too lengthy program was Anton Bruckner's Symphony in D minor, his third one, dedicated to Richard Wagner, but despite this dedication not his best work in the symphonic form. I heard it once under Seidl's direction in New York, and it struck me then as abstruse, much too long drawn out and partially bombastic; while in other episodes, thus in the second theme of the last movement, it comes dangerously near passing the line of banality. The performance was excellent and Richard Strauss' reading an evidently and audibly sympathetic one.

Burmester had chosen the only surviving one of Spohr's concertos—I consider the "Gesangsscene" doomed also on account of its cloying sweetness—the seventh one, for his reappearance here in Berlin after one of the most successful tournées through Scandinavia and Austria. He made one forget that the first movement of the work contains a lot of purely formal music, for he interpreted it with a sweeping virility and a straightforwardness of purpose which befitted the style of the composition. Such perfect double trills executed in fastest tempo have not been heard here for many a day. In the beautiful adagio his tone was of the purest and most fascinating quality. It held the audience spellbound until after the final pianissimo note they broke out into a furore of applause. The same scene was enacted after the gracefully and charm-

ingly performed Rondo. This was genuine Spohr playing, followed later on by an interpretation of the Bach "Chaconne," which showed Burmester an equally great, nay, to-day unrivaled master, of the true Bach style. And possibly in order to show his versatility in different styles even more than his virtuosity, the artist gave for an encore some Paganini of the most dazzling description.



The tenth and last of the subscription soirées of the Royal Orchestra under Weingartner's direction wound up as usual with a performance of the Ninth Symphony. That the great conductor had the good will of his large audience was plain from the applause which followed the close of each movement, and which after the finale reached the climax of a perfect ovation. But he would have been sure of a similar success also if the performance had happened to be a less pronouncedly beautiful one than it did, for the great conductor is still very popular here, and has a lot of stanch followers among the habitués of these concerts.

In reality it seemed to me as if Mr. Weingartner was after all still experimenting with the score of Beethoven's master work, for as often as I have now heard him interpret it he always gave certain portions a different reading. Most markedly was this the case in the first movement, where he kept changing the tempi in most arbitrary manner and thereby bereft many episodes, especially in the "free fantasia," of their inherent breadth, dignity and effectiveness. The scherzo was hurried to such an unheard of degree that the woodwind lost all chance for rhythmic reproduction of the notes, and the trio, albeit taken at a slightly reduced rate of speed, was, nevertheless, not in the Bülow vein, which will ever remain for me the ideal interpretation of the work. The adagio, on the other hand, was sublimely read, and the finale went far better, especially as far as the work of the chorus and soloists was concerned, than one hears it in nine cases out of ten. The Royal Opera Chorus, though in point of numbers rather weak, was excellently trained, especially in precision of attack and rhythm. Among the soloists the pure soprano and musical certainty of Mrs. Herzog, as well as the good quality of voice of Mrs. Geller-Wotter, the alto; the ease of Mr. Sommer's high tenor voice and the sonority of Baptist Hoffmann's baritone caused a well blending vocal ensemble, and as far as this is possible with this unsingable music also enjoyable solo efforts. But efforts they were, and always will be. Hoffmann, moreover, had not either too much vocal technique or too great warmth in the delivery of the recitative addressed to the "friends."

The program was a strictly classical one throughout, for the first section consisted of the Gluck "Alceste" overture, performed with a great deal of artistic repose, and of a Notturmo in D (designated as Serenade No. 8), by Mozart. It is a most delightful, fresh and quaint little work in three movements, which took everybody by storm. Written for four divided orchestras as Mozart also employed them in "Don Giovanni," the treatment is in so far different, as in the opera he make use of the division in contrapuntal style, while in this Notturmo the four orchestras are used successively to spin out and re-echo part of the themes given out by the first orchestra. The work was a quasi novelty, which in a most exquisite performance, as I said before, roused everybody to enthusiasm.



A new experiment was tried, and with a marked degree of success, by Messrs. Hekking, the 'cellist; Arthur Schnabel, a young and talented pianist, and Alfred Wittenberg, the new concertmaster of the Tonkuenstler Orchestra. They have joined forces to give "popular soirées" in the bright glass roof hall of the Philharmonie. The price of admission is only 1 mark, viz., 24 cents, and people are seated at tables in free and easy fashion, being served with a glass of beer and a sandwich, if they want it, just as in the Philharmonic Pops. If the succeeding soirée—two will be given only, as the close of the season is so near at hand—will prove equally as great a success, then the series of these popular concerts will be continued next year.

As it was the audience seemed to enjoy itself immensely, and they really had cause, for they heard as finely finished ensemble playing as has been furnished by any other chamber music organization this season. Beethoven's First Piano Trio, from op. 1, and Schubert's lengthy but equally beautiful B flat Trio were the two ensemble numbers. There was a pause of fifteen minutes after each, and then followed a group of solos. Hekking made us acquainted with a ballad and serenade for 'cello by Joseph Suk, not very important nor original, but pleasing music, which the performer's fine tone and finished style helped to a success which they might possibly not have scored in inferior interpretation. Wittenberg is a technically well trained violinist, who played Bach's rarely performed C major Prelude and Fugue—not an overthankful task, by the way—in clean but not entrancing style; while the great individual success of the evening was achieved by Schnabel, whom I consider one of the coming pianists.

He played the E flat Rhapsody of Brahms, op. 119, in most convincing style, and some Lanner Vienna waltzes, the precursors of Strauss, in their original simplicity and naïveté, not upholstered with modern "devices," in a perfectly delightful and irresistibly "catchy" style. Evidently Mr. Schnabel is a musician of taste, a student as well as a pianist. He has a future before him!



On the same evening I heard to my sorrow part of one of the farewell recitals of Eugen Gura. The once famous Bavarian court opera baritone and one of the world's greatest lieder singers is to-day but a ruin, a shadow of his former self. It was absolutely painful to hear him croak Schumann's "Harfner's Ballad" and "Sonntags am Rhein" and to see him gasp for breath. The vast audience, however, which filled nearly every seat in the Philharmonie, applauded furiously nevertheless. It is too bad when great artists—artists who have not only a well earned fine reputation to defend, but are also not in need of money—do not know when to stop appearing in public.



Among the soloistic appearances not worth recording was the piano recital of Miss Alice Schwabe, who, although fitted with a good touch, is otherwise entirely unfitted for her self-imposed task. On the other hand was the piano recital of Moritz Mayer-Mahr at the Singakademie a highly enjoyable musical treat. Not because the concert-giver happens to be a personal friend of mine, but because his playing and his selections interested me, I stayed from the beginning to the end of the program.

It opened with Beethoven's D major Sonata from op. 10. Why are these earlier works of the master so rarely performed? Certainly the Largo from this sonata is as noble and beautiful a slow movement as is contained in any of the others, and the work as a whole as valuable as it is interesting. To play it well, as Mayer-Mahr did on this occasion, requires also just as solid a technic as is necessary for most of the later works.

Schumann's "Papillons" were interpreted with a spirit of abandon that befits most of these Vienna carnival tone pictures, and at the same time with grace and vivacity.

Grieg's op. 19, "From Norwegian Folk Life," is characteristic of the composer with the empty consecutive fifths. Philipp Scharwenka's C minor, E flat major Largo, op. 107, counts among the most inspired of that fertile writer's piano pieces. In fact it seemed in Mayer-

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Mahr's tender and sympathetic interpretation, which abounded in exquisite pedal effects, a perfect gem of Mayer-Mahr's own compositions. I preferred the "Elfen-spiel" to the somewhat highfalutin new piano piece in D from op. 12. Liszt's Polonaise brilliantly and elegantly performed closed the program, but not the recital, as the audience insisted upon several encores, which Mayer-Mahr graciously granted.

As the weather during this early Easter week offered no chance for a Good Friday spell in nature, such as is shown in the third act of "Parsifal," I sought and found it in the evening at the Singakademie, where year after

year on that holiest of evangelical holidays Bach's "St. Matthew Passion Music" is performed by the venerable Singakademie Chorus. Their new leader, Georg Schumann, has succeeded in infusing some new life into that august body of baronesses, countesses and lesser mortals. At any rate, the reproduction of the sublime work of Bach was less conventional, more musical and more inspiring than some former ones I heard under the late Professor Blumner's direction. There was something like soul in the chorus singing and tenderness in the sounds of the immortal chorales, the ensemble being at the same time more animated and yet as precise as heretofore. The Singakademie Chorus seems to be learning something also of dynamic shadings; gradually and altogether the improvement under Schumann's baton is as marked as it was desirable.

Among the soloists the low voices were the distinguished ones, viz., Mrs. Geller-Wotter, whom I mentioned before, and our American baritone, Arthur van Eweyk. The violin obligato in the wonderful alto aria was admirably performed by Concertmaster Witek, of the Philharmonic Orchestra.

At the Royal Opera House, after a well performed revival of Hummel's—not the old pianist, but the Berlin harpist—opera "Mara," the novelty, "Der Wald," a one act affair by the English composeress Miss E. M. Smyth, which was to have accompanied the "Mara" resurrection, was withdrawn after the last private rehearsal. The reason given officially was the indisposition of Miss Dietrich, and it was announced that Miss Smyth's opera will see the light of the stage a little later on. Maybe it will, maybe it won't. Qui vivia verra.

Prof. E. E. Taubert, one of Berlin's best music critics, and a composer of note as well as a teacher of merit, cele-

brated yesterday the twenty-fifth anniversary of his having joined the staff of the Post.

Prof. Julius Hey, the eminent Berlin vocal pedagogue, will celebrate on the 29th inst. his seventieth birthday anniversary.

Among the heritage left by Brahms there was found the manuscript of eleven preludes for organ, which, although mentioned in the diary of Heuberger, the well-known Viennese music critic, have so far never been published. Young Simrock will have the manuscript, which is the property of the Society of the Friends of Music at Vienna, photographed, and will then publish this set of organ pieces, which will unquestionably prove of great interest to organists all over the world.

Then there was found the original sketch of Schumann's three string quartets, which manuscript the composer presented to Johannes Brahms with the following dedication: "Sketches of the three quartets, Leipzig, 1842. To Johannes Brahms in remembrance of Robert Schumann." This manuscript was by Brahms willed to Joachim, who also received back on this occasion the orchestral scores of two overtures composed by Joachim in his earlier days, and of which works Brahms made the arrangements for piano. Both the originals and the piano scores will soon be published by Simrock.

Prof. Heinrich Barth's venerable foster mother, Frau Henriette Steinmann, née Brecht, Tantchen Steinmann, as she was familiarly and lovingly called by ever so many of the professor's American pupils, to whom the old lady became an amiable friend and adviser, died last week, after a lingering illness, of old age. She was a hard worker all her life long, and a woman of the kindest, noblest and most charitable disposition. Hence her memory will be

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kept green not only by her two foster children, the professor and his sister, but by a host of friends and pupils in Germany, and also in the United States.

Among my visitors of the past week were David Visanski, the American violinist, and Ernest Lochbrunner, the Swiss pianist. O. F.

HATTIE SCHOLDER'S RECITAL.

HATTIE SCHOLDER, the gifted child pianist, gave a recital at Clavier Hall last Tuesday evening, April 8. She played with skill and was assisted by her teacher, Samuel Eppinger, and Leo Taussig, 'cellist. Here is the program:

Sonata, op. 31, No. 3.....	Beethoven
Miss Hattie Scholder.	
Larghetto.....	Nardini
Gavotte.....	Popper
Leo Taussig.	
Schmetterling.....	Grieg
An den Frühling.....	Grieg
Nocturne, op. 32, No. 1, B major.....	Chopin
Waltz, op. 64, No. 2, C sharp minor.....	Chopin
Etude Mignon.....	Schytte
Aufschwung.....	Schumann
Miss Hattie Scholder.	
Rhapsodie Hongroise.....	Popper
Leo Taussig.	
Hungarian Fantaisie.....	Liszt

Orchestral accompaniments on second piano by M. Eppinger. The prejudice against musical prodigies vanishes while listening to Hattie Scholder play. In the first place, the little girl is not permitted to play often in public, and the second and most important reason, her playing is distinguished for depth and technical accuracy. Her tone is big and full of color. She gave the many musicians in the hall a good test of her ability in her performance of the Beethoven Sonata. Her reading, if such a word can be applied to a child performer, was in accord with the best traditions, and hence most satisfying. "The Butterfly" and "To the Spring," by Grieg, were charmingly played, and applause followed these as well as after the Chopin, Schumann and Schütt numbers. As in the case of great grown up pianists, the little artist was obliged to play an extra number after the group of pieces, and she delighted all her hearers with a brilliant performance of Mendelssohn's "Spinning Song." The Liszt Fantaisie showed the child's good technical facility, and Mr. Eppinger's orchestral accompaniment at the second piano proved a good assistance to the youthful soloist.

Mr. Taussig's 'cello solos were received with marked favor, and the artist merited the applause. For an encore after the Popper Rhapsodie, he played the familiar Bach Air. Mr. Eppinger accompanied.

Frederic Martin, Boston.

SOME of Frederic Martin's recent press notices are here given:

Mr. Martin, the bass, was a tower of strength in the oratorio. He has a massive voice of wide range, with a beautiful quality of tone in the upper register, and even in its smoothness and purity down to the lowest notes of its compass. His work in the recitative descriptive of the creation of the animals, and the air, "Rolling in Foaming Billows," was of the highest order. In all his efforts he showed a musical temperament that gave them added charm.—Troy Daily Press.

Mr. Martin was well grounded in the words and music of his part, singing much of it from memory and without consulting the score. His voice is large without harshness. His temperamental sympathy with the work is admirable, and his phrasing was artistically true. His singing of the air, "Rolling in Foaming Billows," was one of the best renditions of that vigorous melody which have been heard in Troy, and throughout his adaptation of his voice to the imitative effects of words and music was so apt as to be almost unique.—Troy Record.

The chief burden of the work was placed upon Frederic Martin, bass, of Boston, who made a dignified impression. He has a big voice of good quality, which he uses to advantage. He holds it well in tune, accents and phrases justly, and executes with a facility that indicates faithful and intelligent work. His performance evidenced that he understands, appreciates and conveys the form, the sense and spirit of the music truly. His best work was in the recitative and air, "Now Heaven in Fullst Glory Shone."—Troy Record.

Mr. Martin first gave the aria from "Queen of Sheba," "She Alone Charmeth My Sadness." He was called out twice and the third time when he appeared brought along, as an encore, "The Two Grenadiers," which he sang finely.

Later on in the program he sang the aria "Infelice," from "Ernani." In this number he made his particular hit, arousing the audience to a pitch seldom reached in this city. He was called out three times, but did not sing an encore. The "Bedouin Love Song," by Pissuti, closed Mr. Martin's work, and was so well sung that after being called out twice he came back and sang the song over.

Mr. Martin sings with perfect ease, has a good presence and a very rare voice. Few singers of recent years have seemed to captivate a Concord audience as did Mr. Martin last night.—Concord (N. H.) Daily Patriot.



HOTEL CECIL, LONDON.

March 29, 1902.

WHEN in doubt play Wagner" is apparently the motto which Robert Newman has taken to himself, and the program of the extra symphony concert, which took place last Saturday afternoon, was drawn entirely from the works of that exceedingly popular composer, so far as the orchestral part was concerned. It would, of course, be ridiculous at this time of day to criticise a program made up of such excessively familiar pieces as the "Faust" and the "Flying Dutchman" overtures, the "Ride of the Valkyries," the Siegfried "Idyll," the Prelude and Introduction to act three of "Lohengrin," and so forth. Mr. Wood plays them all admirably; he is, indeed, quite at his best in Wagner, but we have heard him play them over and over again. There is evidently an enormous demand for Wagner concerts, for they invariably attract vast audiences, and empty seats on these occasions are conspicuous by their absence. No one, therefore, will blame Mr. Newman if he works Wagner for all he is worth. When (if ever) we have a permanent opera house, and there is some chance of getting operas in other than the tabloid form, the demand will probably diminish very rapidly. At present, however, there are no signs of such a contingency; our opera house is as much a castle in the air as ever it was, and Wagner concerts continue to flourish like a green bay tree.

The uncertain character of popular taste, however, has been shown by the attitude of the public toward Tschai-kowsky's "Symphonie Pathétique." Only a few months, or even weeks, ago this dear old friend was trotted out on every conceivable occasion. It was played on New Year's Day to bring home to us, no doubt, the pathetic fact that all good resolutions then formed were sure to be broken within a week; it also did duty at the commemoration service for the late Queen Victoria, while the name of the other occasions upon which it has put in an appearance upon the Queen's Hall programs is legion, for they are many. Apparently, however, the public now knows its "Symphonie Pathétique," a fact for which we can only feel profoundly grateful, and the work has lost its pristine power of attracting mighty audiences to Langham place. Consequently the place in the Good Friday program, to which it had really almost gained a prescriptive right, was filled by Beethoven's "Pastoral Symphony," and Tschai-kowsky for once found himself shelved. The fact is not one that calls for very intense regret. The symphony has had a longer innings than was really its due, and it is time that other and better works took its place. Otherwise the program remained much as usual. "Parsifal," of course, was sure to be drawn upon for a Good Friday concert, and the Prelude and Good Friday music were both included, while the orchestral part was completed with a good performance of the "Trauermarsch," from "Götterdämmerung."

Good Friday concerts here display, on the whole, a very deadly monotony. At Albert Hall there was the usual performance of "The Messiah" in the evening. The chorus after all these years could hardly fail to sing the music perfectly. In fact, I verily believe that it would do so blindfold and without a conductor. The soloists, too, were good enough upon the whole. Madame Sobrino is principally known as an operatic soprano, but she is no whit less successful in oratorio. Miss Ada Crossley is, of course, one of the finest contraltos we have, and oratorio

is her special subject. A better tenor might have been found than Lloyd Chandos, but certainly there was no room for improvement so far as the bass, Watkin Mills, was concerned, for his fine rolling voice and superb style are displayed at their best in Händel's music. As usual, "The Messiah" was given with Händel's original accompaniments. The old theory that "The Messiah" was much improved by Mozart's additions to the orchestral score has been practically exploded by the Albert Hall performances, and Sir Frederick Bridge has proved that the original accompaniments are by far the more effective of the two. The belief that the simplicity of Händel's orchestral parts would be lost in a large hall has been shown to be utterly unfounded, and the oratorio gains grandeur instead of losing it when the totally unnecessary additions made by Mozart are dispensed with.

To this annual performance of "The Messiah" no objection can be made. Otherwise, however, there is plenty of room for improvement in the Good Friday concerts. Queen's Hall, St. James' Hall and Exeter Hall were devoted in the evening to sacred ballad concerts of the most commonplace type. Now three concerts of this kind in a single evening are more than are wanted, and it is high time that entrepreneurs began to show a little more enterprise. Let them devote their attention to so-called sacred music by all means; the prejudices of the English public are against the performance of what is known as secular music on Good Friday, though they show the absurdity of their scruples by listening willingly to the least inspired music if so be that it is written to "sacred" words. There are, however, plenty of first-rate sacred works which rarely or never get a hearing in London. Verdi's Requiem, for instance, is sung here only on the rarest occasions; that by Brahms is given still less frequently, while Dvorák's "Stabat Mater" is practically unknown. Yet they are all three masterpieces, and they certainly rank far above "Elijah," "St. Paul" or "The Redemption," which are sung *ad nauseam*. If one of the unnecessary ballad concerts were to be supplanted by either of these works there would be some interest in Good Friday music.

While on the subject of the ballad concerts, it is just announced that the Saturday popular concerts have ceased to pay. The fact is by no means surprising, for the performances were notorious for their exceeding badness. It was ridiculous to suppose that a number of subscribers would be found for these concerts while fine music was played at them in so third rate a manner. The constant chopping and changing in the the quartet could only result in scratchiness, and it is a fact that the performances at the Pops were among the worst given in London. It is therefore small cause for surprise that musicians refuse to pay a large subscription for the doubtful pleasure of hearing their favorite music murdered. So the number of the concerts is to be reduced from twenty to ten, and the remaining dates are to be filled up with ballad concerts. Whether this policy will result in any great rise in the number of subscriptions remains to be seen. We know Messrs. Chappells' ballad concerts of old, and it may safely be said that those who can enjoy a Beethoven quartet are not likely to put in an appearance at one of these terrible orgies.

Otherwise the music of the week has not been particularly interesting. The Herbert Sharpe Trio, which gave its third and last concert on Monday evening, had promised a new trio by Richard Franck. The promise, however, was not kept, and interest in the concert therefore lapsed. On Tuesday afternoon two young singers from Australia, Miss Kate Traill and Miss Meta Buring, gave a concert at Bechstein Hall. Both of these ladies were fair vocalists, but their program was unutterably hackneyed.

ZARATHUSTRA.

Clifford A. Wiley in Demand.

CLIFFORD ALEXANDER WILEY, the baritone, has been in demand this season. Easter Sunday he sang at the special afternoon service at the Fifth Avenue Presbyterian Church. He sang at Newark, N. J., during the week, and at musicales at the home of Mrs. Davis, at a fine home on St. Paul street, Baltimore; at Mrs. Reginald de Koven's home in Washington, D. C., and at the reception of Mrs. Bliss on East Capitol street. Last Monday evening he sang an extensive program at the Babcock-Ingersoll musicale, 810 Carnegie Hall.

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HOW FRANZ RIES WON THE

PARIS CONSERVATOIRE FIRST PRIZE.

THE name of Ries is a distinguished one in musical annals. Dr. Franz Ries, of Bonn, was a prominent figure in the tone art of a hundred years ago, and is known as one of Beethoven's teachers. His eldest son, Ferdinand, achieved fame as composer and klavier virtuoso and enjoyed the proud distinction of being Beethoven's only pupil, having studied with the master in Vienna. Ferdinand's youngest brother, Hubert, was one of Spohr's most noted pupils, concertized much and for over forty years was first concertmaster of the Royal Kapelle in Berlin, the position now occupied by Carl Halir. The year 1846 signalized two important events in the Ries family. Dr. Franz, full of honors, departed this life at the age of ninety-one. In the same twelvemonth was born his grandson, Hubert's youngest son, also named Franz, and known to the musical world of to-day as the composer of beautiful songs and unexcelled suites for the violin.

Franz Ries was a professional violinist and a soloist of high rank until an affection of the nerves and temporary paralysis of the left arm, brought on by excessive practice, compelled him to relinquish his calling in 1873.

His early studies were directed in Berlin by his father. After a good foundation had been laid, in 1866 he was sent to his father's intimate friend, Henri Vieuxtemps, in Paris, who promised to look after the young man and train him in the way a violinist should go. Here began a friendship with the eminent Belgian that death only parted. For several months young Ries lived in the Vieuxtemps home as a member of the family, and the kind hearted artist would not take a sou for his entertainment. But a long tournée was about to begin and other arrangements had to be made. After considering the matter Vieuxtemps said: "Now, you can travel with me if you wish and take lessons en route. But this will be expensive; you will have but little opportunity to practice, and there will be much to distract your mind from study. Better, I think, will it be for me to send you to my colleague, Massart, who is an excellent teacher." So to Massart Ries went as private pupil. The terms were 20 francs per lesson, and Massart never made reductions. But in recognition of his new pupil's marked talent and lack of funds he agreed to give free an extra lesson weekly.

It was not many months before the student's purse began to run low, for his father had six children to raise and his income was not large. Ries told his master that he would have to return home shortly. Massart, after deliberating, advised him to enter the Conservatoire, where tuition would be free. The objection to this was that on entering one had to swear that he would remain a pupil of the institution for three years unless, as was very unlikely, he should take the first prize before that time expired. "I did not have enough money to stay for three years," said Herr Ries, "but Massart said: 'Oh, well, you sign the paper anyway. If you leave before the time is up they won't send an army corps to bring you back.'"

So the young Prussian was entered for the examinations early in the year 1867. There were then four professors of the violin in the Conservatoire, and each was limited to twenty pupils. In the classes were seven vacancies and 102 applicants.

"I shall not soon forget that examination," said Herr Ries. "I had played for Massart a piece he admired very much but which was to him quite unknown, and he advised me to play the same before the examining board. To the room of fate I went when my turn came. There, along a green table, sat the board of six examiners. At their head was the venerable Auber, president of the Conservatoire. Beside him were Alard, Massart and Dancla. The other two I do not remember. I played, and immediately the board asked me the name of the piece, which they declared was to them quite unfamiliar. I replied that it was the G minor fugue from the Bach First Sonata for

violin alone! This, mein lieber freund," said Herr Ries, raising his finger impressively, "was in the Paris Conservatoire in the year 1867." The examination was successfully passed, Ries was put into Massart's class, and was so diligent that at the concours four months later he won the second prize.

The next year was a hard one. The young artist slaved at his violin, practicing ten and eleven hours daily. His funds were so low that he went many a day without a warm meal. His health was undermined and he became so thin and emaciated that it was feared that he had consumption. However, a good constitution pulled him through, and the time of the annual concours came around in July, 1868. Out of the eighty or so violin pupils twenty-seven were deemed worthy to compete for



the prizes and honorable mention. The pupils knew well their rivals' abilities and it was tacitly understood that a Spaniard named Palatin, a Strassburger named Heymann, both of Alard's class, or the Prussian, Ries, would take the first prize.

The weather preceding the concours was swelteringly hot, and that his star pupil should do creditably in the torrid atmosphere of the concours hall, Massart issued these instructions: "Do not practice more than half an hour daily; or at the most an hour. Before your practice, close your door and windows tightly, build a fire in the stove and put on your heaviest winter clothing; then play under these conditions. Being used to this you will find the concours hall quite cool and refreshing in comparison." The rules governing the competing for prizes were very strict. A servitor held a bag in which were twenty-seven slips of paper each bearing a number, which when drawn would designate the holder's number and time of appearance on the program. If he were not ready to appear when his number was called, he forfeited all chance at the prizes. If his memory failed him in rendering his concerto or he did not carry out to a successful completion all of the numerous tests, his name was dismissed. A day before the ordeal Massart issued his last advice: "François, there are many little things that might happen and destroy your hold on that prize. Don't play while you are waiting for your number to be called. If you do, the other twenty-six will too, and in the confusion

you will not know whether you are playing in tune or not, and thus will get your ear and fingers into a bad condition. Don't lay your violin on a chair or a table, for at the last moment it might accidentally (?) fall to the floor and get broken. Such things have happened, and if you were out of the way others would have better chances for the prizes. Watch your bow. A pass through someone's hair and it would be too greasy to draw tone. Sit quietly in a corner and keep violin and bow by you."

The concours began at 9 a. m., July 22, in the Conservatoire's spacious hall, where were given the Concerts du Conservatoire, then the most distinguished musical events of Europe. An eager audience filled every seat. Among the eight notables composing the jury were Paderloup, Leonard and Sivori. Auber, as head of the Conservatoire, was president.

The concerto to be played was Habeneck's E major. "It was the worst kind of rot," says Herr Ries, "and how I did detest it." There was also a test in sight reading. An allegro moderato was written for the occasion by the professor of composition, Ambroise Thomas. It was in manuscript, and no dynamic marks, fingering or bowing marks were indicated. Nothing but clef, key and notes were given. The musical feeling of the candidate must discover all on the spur of the moment. Ries was No. 9. None of the waiting candidates knew the experiences of those gone before, for communication was not allowed. No. 9 did not know, therefore, that his predecessors had all failed on a rapid passage in the sight reading test, and hence were out of the race for prizes. No. 9 was called for, and Ries came on the podium. The concerto with orchestral accompaniment went very well. "Then came the sight reading," said Herr Ries. "No time was given to look the music over. It was walk to the desk and play. One of the orchestra played a pianissimo second violin accompaniment. At first glance I saw that the movement was about allegro moderato. The beginning was a cantilene and not difficult. I came to the rapid passage on which, unknown to me, the other eight had stumbled, and saw in a flash that it lay entirely in the sixth position. Played thus it was easy, and I went through without a halt or a slip. Immediately I heard a murmur and then a buzzing in the audience, which up to this had been as still as death. I thought some one had fainted from the heat, but had presence of mind enough to finish the piece, although the noise grew so loud I could scarce hear my violin." No. 9 had won, and none of the succeeding candidates reached the high mark set by him, although Heymann equaled him in all but the sight reading, thus coming so near that he was awarded the second first prize. At 5 p. m. the concours were over and the jury retired. They soon decided that the Premier Prix of the Imperial Conservatoire of Music should be awarded to the Prussian, Franz Ries. The prize was a magnificent violin, a red copy of Stradivarius, made by Gand & Bernardel. Around the sides runs this legend in gold letters: "Premier Prix décerné par le Conservatoire Impérial de Musique à François Ries l'an 1868."

The distribution of prizes took place thirteen days later. By a long established rule of the Conservatoire the first prize pupil in each department had to perform on this occasion the selection given at the concours. This meant that Ries must again play the Habeneck Concerto. He rebelled and told Massart that he positively could not play that "cochonnerie" again. "But you must," said Massart, in evident trepidation. "If you refuse to, then Alard's pupil Heymann will play it, and it will be thought that he won the first prize." (There was strong rivalry between the different professors for the honor of having trained the prize winner.) But Ries was obdurate, and in despair Massart said: "Well, then, you must go to M. Auber. He is the only one that can excuse you." Auber proved to be very approachable, and took the complaint gracefully. "Why do you not want to play the con-

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certo?" inquired he. "It is such rot that I can't play it. There is no satisfaction in playing the thing. There is no music in it," answered the young artist earnestly. "What do you want to play instead?" asked the smiling president, who, unknown to the complainant, was no lover of Habeneck's music. "The 'Fantasia Appassionata,' of Vieuxtemps," returned Ries promptly. Auber thought a moment and then said, deliberately: "Well, young man, so far as I know the exception has never been made in the history of the Conservatoire. One must play at the distribution that which he plays at the concours. But I know that you have been raised on Bach and other serious music, and I can understand how Habeneck is distasteful to you. I will make this exception for the first time. Go and play your 'Fantasia Appassionata.'" "And, so far as I know," said Herr Ries, "the exception has not been made since."

HARDING M. KENNEDY, Berlin, W.

Ion Jackson on Tour.

DR. ION JACKSON, the tenor, is on tour with the Sammis-Jackson Company in the West, everywhere earning much appreciation for his beautiful singing. He sings nightly, and keeps in good condition, notwithstanding the constant travel. Below are a few notices of his singing:

Dr. Ion Jackson has one of the most pleasing tenor voices ever heard here. It is sweet, yet of great strength. On every occasion that he made his appearance he was granted a most enthusiastic encore. His first solo was "My Dreams," by Tosti, and his second number was a double one, "Drink to Me Only With Thine Eyes," an old English melody, and the second that rollicking, swinging song, "Bonnie Dundee," which he sang with so much spirit that he carried his audience, figuratively speaking, off their feet.—Illinois State Register.

Dr. Jackson is one of those tenors seldom seen—a really good singer. His voice is tenor with none of the basso touches which characterizes so many so-called tenors. His voice is completely at his command and his enunciation is well-nigh perfect. This is also true of the passages sung in high tones, a difficult accomplishment. In his first solo, "My Dreams," Dr. Jackson's singing was impassioned and eloquent.—Galesburg Republican-Register.

It is rare, indeed, that as sympathetic a tenor singer as Dr. Ion Jackson is found. Possessed of a remarkably sweet and true voice under perfect control, his singing convinces his hearers that he is an artist by reason of the love of music and not through mechanical study.—Winona Republican-Herald.

Dr. Ion Jackson sang his numbers in a most pleasing fashion. He is a premier tenor and his voice is full, rich and robust in quality and superbly trained. He sings with a great deal of feeling, entering into the spirit of each song in a way which carries his audience with him through every phase of expression or sentiment. His enthusiastic reception was well merited.—Dubuque Times.

Dr. Ion Jackson, the tenor, was in splendid voice, and his rendering of Tosti's "My Dreams" was received with applause which demanded more, and to which he responded. Each of his numbers was encored, and his singing of "Drink to Me Only With Thine Eyes" was perfect.

Dr. Jackson has a smooth, rich voice, and shows its superb training.—Portland (Ind.) Commercial-Review.

Dr. Ion Jackson is the lion and the lamb in one. He possesses a rich, mellow, sweet tenor that is a dream of perfection. It is either powerful or tender, at the command of the singer. Dr. Jackson's selections were from the most celebrated writers, and his delivery is simply superb.—Winona Daily Independent.

Musical Gifts to the Metropolitan Museum of Art.

THIS year's report of the Metropolitan Museum of Art will create wonder when read by Europeans. The money bequests include the magnificent sum of \$7,000,000 by the late Jacob S. Rogers. Among many other gifts were 164 musical instruments and 523 portraits of musicians from Mrs. John C. Brown, and 203 portraits of musicians from Mrs. Charles B. Foote.

MUSICAL CLUBS.

The Philamela Club, of Plattsburg, N. Y., gave a concert April 2.

It has been decided not to hold a music festival at Auburn, N. Y., this season.

The Bath (N. Y.) Choral Club is to give the cantata of "Rebekah" and a miscellaneous program early in the month.

The Mozart Club, of Madison, Wis., will give its last concert of the season the latter part of May. A soprano soloist will be engaged from Chicago.

The program given recently at Elmira, N. Y., by the Women's Musical Club, was of works by Mendelssohn, with a sketch of that composer preceding the music.

The Beethoven Club, of Memphis, Tenn., entertained its friends with a concert on April 5. It was given under the direction of Mrs. C. P. J. Mooney and Mrs. E. H. Cannon.

Mrs. Abram Brown prefaced the rendition of the song cycle, "Fair Jessie," by giving the story told in the song by the composer at the recital by the Women's Musical Club, at Columbus, Ohio, last week.

William E. Chamberlain sang at Christ Episcopal Church, of Susquehanna, Pa., during the Holy Week services, and also the baritone solo in Gaul's "Passion Music" on Good Friday night in the same place.

Thoroughly appreciated was the program recently given before the Mozart Club, Dayton, Ohio, by several of its members, assisted by Miss Kathryn Underwood, Arthur LeRoy Tebb, Hermann H. Kaeuper and Charles Holstein.

A glee club composed of high school pupils and under the leadership of Howard Holman has been formed at Springfield, Mass. The members are Messrs. Stumpf, McAvoy, Leibensberger, Heyer, Doud, Gerlach, Burgess and Gabrio.

Members of the St. Cecilia Club, Rockford, Ill., held their regular April meeting in the Y. M. C. A. Building. Miss June Allen will read a paper on "Music as an Art and the Development of European Music," which was followed by a program.

The Ladies' Musical Club, of Tacoma, Wash., recently enjoyed a program of more than usual interest, of which the most important feature was the group of songs sung by Mme. von Rosenberg-Lipinsky, who has recently taken up her residence in that city.

The Philharmonic Club, of Minneapolis, Minn., gave "The Creation," under the direction of Emil Ober Hoffer, its conductor, with soloists and chorus of 200 voices and full orchestra. Next season they will give "The Messiah," "Samson and Delilah" and other works.

At Plymouth Church, Seattle, Wash., on Easter Sunday night, Boyd Wells rendered Elgar's oratorio, "The Light of Life." Mr. Wells used the solo quartet of the church, with Jane Houghton Edmunds, soprano; Mrs. W. H. Whittlesey, contralto; George Edmunds, tenor, and Henry T. Hanlin, bass, and twenty-five selected voices for the chorus. The work was very successfully rendered.

All the Toledo, Ohio, vocal and instrumental composers were brought together in a recent concert given in Zenobia Hall under the auspices of the Toledo Press Club. Mrs. Kate Brownlee Sherwood, Mrs. Katherine Murphy and Miss Florence Blackford were most active in arrang-

ing the affair, and C. S. Ashley courteously extended to the Press Club the privilege of formally opening the new Zenobia Hall.

Among those who will take part in the May Music Festival at New Haven, Conn., are Miss Grace L. Weir, of Hartford; William C. Carl, of New York, and Frank J. Benedict, of Hartford.

The regular recital by the Cecilian Music Club, Lancaster, Ohio, was given March 28 at the Auditorium. The program was devoted to compositions by women composers. Mrs. James T. Pickering was the chairman.

A concert by the Champlain Choral Union was given at Plattsburg, N. Y., in March. The program consisted of miscellaneous selections and Rossini's "Stabat Mater," with chorus of over 100 voices and the following soloists: Miss Elizabeth Tierney, Miss Laura Borde, Miss Edwidge Bellmore, Miss Josie Fountain, Edouard LeBel, Napoleon Raciot, Thos. E. Costello, Wilfred Tremblay, Miss Lucille Payette, Marcus Clow, George Bordeau and Charles F. Hudson, musical director; accompanists, Miss Alice Galaise, organist St. Peter's Church; Miss Olive Smith, organist St. John's Church; Miss C. M. Hudson, organist Trinity Church.

The boards of management of the Oratorio Society and the High School Chorus announce that these two societies have combined and will give a music festival at Nashua, N. H., the first week in May. The works to be performed are, Thursday evening, Gounod's cantata, "Gallia," and Max Bruch's "Fair Ellen," with miscellaneous orchestral numbers and songs by the soloists between these two works. Friday afternoon the soloists will sing arias from some of the operas, including the trio from Gounod's "Faust." Friday evening "Hiawatha" will be given. The soloists are Miss Anita Rio, New York; Dr. Ion Jackson, New York; Arthur Beresford, Boston, and Miss Anna Melendy, Nashua.

PEOPLE'S SYMPHONY CONCERTS.

SO many requests have been sent to F. X. Arens for the performance of certain works at the fifth and last of this season's People's Symphony Concerts, to be given under his direction at Cooper Union Hall on Friday evening, April 18, that changes have been made in the program heretofore announced, and a list has been arranged that will brilliantly close this highly successful series of educational concerts. The orchestra will be considerably increased for the occasion, and will number about sixty performers. The Wagner Overture to "Die Meistersinger," the Prize Song from the same opera, Goldmark's "Rustic Wedding" Symphony, and the Rubinstein Piano Concerto in D minor will still remain on the program, Miss Henrietta Michelson being the solo pianist, and Evan Williams, tenor, the vocal soloist. The new numbers selected are the slow movement from Dvorák's "New World" Symphony, and the "Magic Fire Scene" from Wagner's "Die Walküre." Tickets for these are on sale at Ditson's music store and at the office of the People's Institute in Cooper Union. The customary low prices will prevail.

Mme. Cappiani to Sail in June.

MME. LUISA CAPPIANI, the distinguished singing teacher, has already engaged her cabin on the steamer Bremen, of the North German Lloyd, which leaves New York on June 19. She will return here the first week in October. Abroad Madame Cappiani will visit her son at Berlin and her daughter in Italy.

VON GRABILL TO REMAIN.—S. Becker von Grabill, the distinguished pianist, will not accept the professorship offered him in London, England, but will remain in America next season.

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Music in Brooklyn.

Hofmann, Kreisler and Gerardy Play Before the Institute.

THAT remarkable trio of great artists, Josef Hofmann, Fritz Kreisler and Jean Gerardy, gave their joint recital in Brooklyn last Thursday evening under Institute auspices. After all that has been published in THE MUSICAL COURIER this season about the playing of these gifted young men, it would seem that nothing new can be written about their performances. But at each concert they open up vistas, musical, intellectual, poetical and spiritual. The writer attended at the Metropolitan Opera House on Easter Sunday night the first recital of the present tour, and on that occasion they played before nearly 4,000 people. The enthusiasm was intense on that first night; and their playing has aroused the same sort of excitement in the other cities included in the tour. Brooklyn, thank the stars, has become as enthusiastic over good music as any city in this country. Kubelik, Paderewski, and now Hofmann, Kreisler and Gerardy, have attracted armies of music lovers and musicians to the old Academy of Music on Montague street. Unlike the Brooklyn audiences of old, men and women do not rush from the building before the concert is over, but linger after the final number to cheer the artists and demand encores. Such scenes are enacted night after night in musical Germany, but it is only in recent years that audiences in New York (and Brooklyn) have become thawed out. The individual enthusiastic always abounded, but now hundreds and thousands join in the demonstrations at good concerts.

After the "Tannhäuser" Overture played by Hofmann last Thursday night, the house went wild, and although it was 11 o'clock hundreds remained in their seats recalling the great pianist out again and again. The only thing that can be said against such phenomenal technical skill is that it must discourage thousands of students, who realize that no matter how hard and faithfully they practice, they can never hope to approach Hofmann. The eloquent, soulful playing of Gerardy on his noble cello, and the brilliant, masterful performance of Kreisler on the violin were more than the average man or woman anticipated to hear on one evening. This concert will be recorded as an epoch in the history of music in Brooklyn.

Before commenting further on the music of the evening, it may be well to print the list of works in the order of their presentation:

Sonata for Piano and Violin, E major.....	Grieg
Josef Hofmann and Fritz Kreisler.	
Aria	Bach
La jeune mere.....	Schubert
Am Springbrunnen.....	Davidoff
Josef Hofmann.	
Funerailles	Liszt
Josef Hofmann.	
Concerto, D minor, No. 4.....	Vieuxtemps
Fritz Kreisler.	
Trio, B major, op. 52.....	Rubinstein
Josef Hofmann, Jean Gerardy and Fritz Kreisler.	
Caprice	Moszkowski
Barcarolle	Rubinstein
Overture, Tannhäuser.....	Wagner-Liszt
Josef Hofmann.	

The Grieg Sonata was Griegish in the extreme, and all

the lovelier for that. It was divinely played. Gerardy's three solos were tear compelling. The chaste, beautiful Bach Air is now one of the most familiar concert pieces, but no one will ever tire of it when performed by Gerardy. "La jeune mere" is better known as Schubert's "Wiegenlied" ("Cradle Song"). A pathetic, charming melody, as well suited to the cello as the human voice "Am Springbrunnen" ("At the Fountain") is a characteristic little composition, allowing the artist an opportunity to revel in quick notes and passages. After his solos Gerardy was recalled five times and compelled to play an extra number. For this he gave his admirers one of the most fascinating in his repertory, a transcription of Pergolesi's lovely song, "Nina."

Hofmann carried all before him by his wonderful performance of "Funerailles," which is No. 8 of Liszt's "Harmonies Poétiques Religieuses." A Liszt revival seems to be in the air. Certainly at concerts this season several of the unfamiliar works by the Weimar master have been heard and received with the fervor that counts with musicians. Whether all the critics agree over Liszt the composer or not, does not seem to affect great artists or their audiences. A Liszt piece is sure to create commotion. The simple manner with which Hofmann takes up one of these technical masterpieces can best be likened to the softest summer zephyr before a tornado. The funeral ceremony depicted in "Funerailles" may be that of a soldier in the cavalry, for the marching of the troops is heard in the distance, and Hofmann made some marvelous climaxes. He was recalled numberless times, and had to, of course, play again, a Chopin Impromptu.

The D minor Concerto for violin is one of the best written by Vieuxtemps, a composer by the way who had very little to say. But a Kreisler can make even an empty Vieuxtemps composition a thing of beauty. After the second movement, the "Andante Religioso," the wildest enthusiasm prevailed and it took several minutes before quiet was restored. Kreisler's tone was absolutely flawless, and its penetrating quality held his listeners spellbound. He, too, had to play an extra piece, and for this he chose his own clever arrangement of Chaminade's "Spanish Serenade."

The performance by the three artists of Rubinstein's popular Trio, was alone worth the price of admission. A work combining the elements that makes music popular with the masses, i. e., beautiful melodies, with that which appeals essentially to the educated musician—of such is this Rubinstein Trio for piano, violin and cello, in B major. The final group of solos performed by Hofmann aroused the enthusiasm to fever heat. By the time the "Tannhäuser" Overture was finished it was 11 o'clock, long after bed time in respectable, home loving Brooklyn. However, several hundred clamored for more, but they did not get it this time. It was too late for encores.

ARTHUR HOCHMAN'S RECITAL AT WISSNER HALL.

Last Wednesday evening Arthur Hochman, the gifted young pianist, gave his first recital in Brooklyn. Wissner Hall was crowded, and many musicians of prominence were among those who applauded the pianist. The program was, in the main part, a repetition of the one given at Hochman's Mendelssohn Hall recital last month:

Fantaisie, C major, op. 17.....	Schumann
Alceste Caprice sur les Airs de Ballet.....	Gluck-Saint-Saëns
Sonata, A major.....	Scarlatti
Nocturne, op. 61, B major.....	Chopin
Valse Brillante, No. 2, A flat.....	Chopin
Polonaise, op. 53, A flat.....	Chopin
Etude	Paganini-Liszt
Capriccioso	Hochman
Staccato Etude.....	X. Scharwenka
Midsummer Night's Dream.....	Mendelssohn-Liszt

The program is one which radiated sunshine from the beginning of the great Schumann Fantaisie to the close of

Mendelssohn's music to the "Midsummer Night's Dream." Wherever musicians congregate Hochman has been a topic of conversation since his recital in Manhattan last month, and there is but one opinion of his talent—a great and glorious talent. Musically he already touches the heart as no pianist of his age has succeeded in doing. His beautiful tone, or what some pianists describe as drop tone, is entrancingly lovely. Hochman has noble and eloquent hands, and with these hands he fairly "sings" upon the piano. Although a simple, unaffected young man, his personal magnetism is felt, and say what we will, it is personal magnetism that makes pianists great. When Hochman's technical equipment equals his musical faculty, and when his interpretation compares with his poetical tastes, he will move mountains. Experience will bring the things he lacks. In the meantime he should play and play to audiences here and elsewhere, because his playing is musically a rare delight. Musicians marvel at his performance of the Schumann C major Fantaisie, a masterpiece for the solo pianist. There was charm in his playing of the Chopin pieces, the Gluck Ballet Music and the works by Scharwenka, Hochman's own compositions and the Mendelssohn music. But the latter would be more enjoyable if it were less ornate—more Mendelssohn than Liszt. But that is not Hochman's fault. Besides the above program Hochman played two encores. He repeated the Chopin Waltz and added another caprice by himself.

BROOKLYN SAENGERBUND CONCERT.

The concert which the Brooklyn Saengerbund will give at Association Hall Monday evening, April 21, is one of the important musical events of the spring in Brooklyn. The society, under the direction of Louis Koemmenich, will sing a number of new choruses. The program will include:

Lore (new).....	Kienzl
Male Chorus à capella.	
Piano soli—	
Prelude, op. 204.....	Raff
Double Note Etude.....	Moszkowski
Miss Jessie Shay.	
Venetia (new).....	Koemmenich
Old German Serenade.....	Wickenhauser
Male Chorus à capella.	
Tenor soli—	
Ballad of the Harper.....	Schumann
The Two Grenadiers.....	Schumann
Herr Anton Schott.	
Ballad, The Spectres of Tydal (by request).....	Negar
Male Chorus à capella.	
Piano soli—	
Nocturne, F sharp major.....	Chopin
Valse, op. 17.....	Moszkowski
Miss Jessie Shay.	
Two Madrigals—	
At Her Feet (new).....	von Othegraven
Dancing Song (new).....	Reger
Male Chorus à capella.	
Tenor solo, Tannhäuser's Pilgrimage (Act III).....	Wagner
Herr Anton Schott.	
The Dreaming Lake.....	Schumann
Happy Wanderer (new).....	Klughardt
Male Chorus à capella.	

APOLLO CLUB CONCERT.

Mme. Josephine Jacoby sang at the concert of the Brooklyn Apollo Club at the Academy of Music last evening (Tuesday). A report of the concert will be published next week.

TROETSCHER ORGAN RECITAL.

Hugo Troetschel gave his closing organ recital Monday evening, April 11, at the German Evangelical Church on Schermerhorn street. The assisting artists were Mrs. Grace Wierum Toennies, soprano; Miss Laura B. Phelps, vio-

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linist, and students of the Troetschel Organ School. The program which follows will be reviewed next week:

Concert Piece in C minor.....	Capocci
Priere.....	Lacroix
Fanfare.....	Deshayes
Soprano solo, Kirchen-Aria.....	Stradella
Grace Wierum Toennies.	
Fugue in E flat (five voiced).....	Bach
J. Everett Sparrow.	
Pastorale (Sonata I).....	Guilmant
Herman Huppenbauer.	
Sixth Organ Sonata.....	Mendelssohn
Choral, Our Father in Heaven, with variations and fugue.	
Frank E. Freeman.	
Violin solo, Romance (Second Concerto).....	Wienawski
Laura B. Phelps.	
Toccata and Fugue in D minor.....	Bach
Hans F. Kuehne.	
Allegro Assai (Sonata IV).....	Guilmant
Charles Hollwedel.	
Soprano solo, Le Nil.....	Leroux
Grace Wierum Toennies.	
Introduction to Act III., with the Bridal Chorus (from Lohengrin).....	Wagner

Mrs. FIQUE'S SONG RECITAL.

Mrs. Katherine Noack-Fique, who gives a song recital at Wissner Hall next Monday evening, April 21, is a professional pupil of Mme. Evans von Klenner. Mrs. Fique will be assisted by her husband, Carl Fique, pianist. The following attractive program will be given:

The Rose.....	Spohr
Nymphs and Shepherds.....	Purcell (1658-1695)
Nina (a Neapolitan Dirge).....	Pergolesi (1710-1736)
The Little Red Lark (old Irish song).....	Stanford
Mrs. Fique.	
Elegy.....	Carl Fique
Scherzo.....	Carl Fique
Mrs. Fique.	
Elsa's Traum (Elsa's Dream).....	Wagner
Serenade.....	Strauss
Von Ewig Liebe (Eternal Love).....	Brahms
My Heart Sings.....	Chaminade
Mrs. Fique.	
March and Finale from Concerto in F minor.....	von Weber
Mrs. Fique.	
Recitative and aria, O Luce di Quest Anima, from Linda di Chamounix.....	Donizetti
Mrs. Fique.	
Polonaise in C sharp minor.....	Chopin
Gavotte, Les Moutons.....	Padre Martini (1706-1784)
(Modern arrangement by David Brocca.)	
Mrs. Fique.	
Solveig's Song, from Peer Gynt.....	Grieg
Love Is a Bubble.....	Allsien
Shall I Tell Her?.....	Wekerlin
Mrs. Fique.	

REDDALL STUDIO RECITAL.

Frederic Reddall gave one of his popular studio recitals at the Pouch on Friday evening, April 11, at which the vocalists were May Bleecker Petersen, soprano, and George B. Beebe, tenor. Mrs. Petersen sang very charmingly "Vorrei," by Tosti, with a violin obligato arranged specially for her by her teacher, and also a group of modern songs. Mr. Beebe likewise did himself and his teacher credit. The assisting artists were Bernard B. Christ, violinist, and Charles Terry, solo pianist.

ANNOUNCEMENTS.

To-morrow evening (Thursday) the Brooklyn Choral Art Society, assisted by William King, violinist, will give a concert at Association Hall before the Institute.

All musical Brooklyn is looking forward to the performance of Liszt's oratorio "St. Elizabeth," at the Academy of Music, Friday evening, April 25. The Brooklyn Oratorio Society, under the direction of Walter Henry Hall, will sing the choruses. There will be an orchestra of thirty-

eight musicians, with Gustav Dannreuther as concert-meister. Jessica De Wolf, Marguerite Hall, Georges Chais and Ericsson Bushnell are to be the soloists.

GEORGE GOLDSMITH DALAND'S RECITALS.

THE first of three vocal recitals by this baritone, pupil and assistant of Francis Fischer Powers, was given at the Powers-Alexander studios Thursday evening last; the remaining two are to occur at the Elizabeth Town and Country Club, Elizabeth, N. J., and in Ansonia, Conn.

It will be remembered that Mr. Daland came to Mr. Powers some years ago with extremely limited voice, so that it is all the more astonishing what he has accomplished. The program at the studio was:

NEW YORK, APRIL 10, 1902.	
Adelaide.....	Beethoven
In Questa Tomba Oscura.....	Beethoven
Aufträge.....	Schumann
Vergleichliches Ständchen.....	Brahms
Archibald Douglas.....	Loewe
Mr. Daland.	
Sonata, op. 22 (first movement).....	Schumann
Mr. Briggs.	
Waldweh.....	Burgert
Die Rosen Blühen, du Stilles Kind.....	Fielitz
Es ist Nun Wieder ein Junitag.....	Fielitz
Wandervogel.....	Ries
Dawn, Gentle Flower.....	Sterndale Bennett
To Anthea.....	Hatton
Mr. Daland.	
Ballade, op. 23.....	Chopin
Mr. Briggs.	
Heimweh.....	Herbert
Liebeslied.....	Herbert
The Shepherd's Reproach.....	Meyer-Helmund
A un Portrait.....	Denza
Until God's Day.....	Dudley Buck
Danny Deever.....	Damrosch
Mr. Daland.	
Concert Etude in D flat.....	Liszt
Mr. Briggs.	
Thy Voice is Heard Thro' Rolling Drums.....	Homer
(Words from Tennyson's "Princess.")	
Birds in the High Hall Garden.....	Somervell
(Words from Tennyson's "Maud.")	
Go Not, Happy Day.....	Somervell
(Words from Tennyson's "Maud.")	
Ave Verum.....	Clough-Leigher
Johnnie (from an Irish idyll).....	Stanford
Back to Ireland (from an Irish idyll).....	Stanford
The Pretty Creature.....	Old English
Mr. Daland.	

This comprehensive program was gone through without a hitch, the interest increasing to enthusiasm as the evening wore on. Indeed, it was well justified, for Mr. Daland has a voice of expressive powers, high range—he sings easily high G—possesses much temperament, is full of musical intelligence, and lastly presents a manly, interesting appearance. He sang in three languages, his German absolutely correct, French like a native, and English of the purest, most refined sort. Full of dramatic impulse were such things as Loewe's difficult descriptive ballad "Daffny Deever"; and such things as Bennett's "Dawn, Gentle Flower," and Buck's "Until God's Day" were poetic, highly restrained, and so hitting exactly in the right spirit.

Not once did his voice seem tired—comment sufficient on the Powers method.

Harold Stewart Briggs played solos with brilliance, getting an encore after the Liszt Concert Study, and also the accompaniments with artistic taste and discretion.

Here follow the two remaining programs:

ELIZABETH, N. J., APRIL 17, 1902.	
Where'er You Walk (Semele).....	Händel
Dichterliebe.....	Schumann
Im wunderschönen Monat Mai.	
Aus meinen Thränen spriessen.	
Die Rose, die Lilie.	
Wenn ich in deine Augen seh.	

Das ist ein Floeten und Geigen.

Aus alten Maerchen winkt es hervor.

Erikoenig.....	Schubert
Mr. Daland.	
Gavotte in B minor.....	Bach
Des Abends.....	Schumann
Noveltte, op. 46.....	MacDowell
Mr. Briggs.	
Don Juan's Serenade.....	Tschaikowsky
Serenade of Mephistopheles (Damnation of Faust).....	Berlioz
Maid of Athens.....	Gounod
Marguerite's Cradle Song.....	Grieg
With a Violet.....	Grieg
Les Deux Grenadiers.....	Wagner
Mr. Daland.	
Rondo Capriccioso.....	Mendelssohn
Mr. Briggs.	
Prologue (Pagliacci).....	Leoncavallo
Keine Ruh' bei Tag und Nacht (Don Juan).....	Mozart
She Is So Innocent (La Fille de Madame Angot).....	Lecocq
Die stille Wasserrose.....	Kücken
To Mary.....	Maud Valérie White
King Charles.....	Maud Valérie White
Mr. Daland.	
Nocturne, op. 62.....	Chopin
Serenade in E major.....	Jensen
Mr. Briggs.	
The Lark Now Leaves His Watery Nest.....	Parker
Border Ballad.....	Cowen
The Young Rose.....	Macpherson
The Little Red Fox.....	Old Irish
Young Richard.....	Old English
Mr. Daland.	

ANSONIA, CONN., APRIL 21, 1902.

It Is Enough (Elijah).....	Mendelssohn
Litanei.....	Schubert
Abschied.....	Schubert
When Through the Piazzetta.....	Schumann
Somebody.....	Schumann
Naebody.....	Schumann
Nymphs and Shepherds.....	Purcell
Mr. Daland.	
To a Wild Rose.....	MacDowell
An Indian Lodge.....	MacDowell
Prelude, op. 10.....	MacDowell
Mr. Briggs.	
Vision Fugitive (Hérodiade).....	Massenet
Der Engel.....	Wagner
Träume.....	Wagner
Edward.....	Loewe
Mr. Daland.	
Prelude, op. 28, No. 15.....	Chopin
Impromptu in F sharp.....	Chopin
Mr. Briggs.	

EARLY SONGS OF THE OLD COUNTRIES.

Wales—	
New Year's Eve.	
All the Day.	
All Through the Night (Poor Mary Ann).	
The Cambrian War Song.	
England—	
The Banks of Allan Water.	
Drink to Me Only With Thine Eyes.	
Scotland—	
My Nannie's Awa'.	
Jennie Nettles.	
Ireland—	
Eva Toole.	
The Heroes of the Sea.	
My Love Nell.	
Mr. Daland.	
Voeglein.....	Grieg
The Butterfly.....	Lavallee
Mr. Briggs.	
Swords Out for Charlie (an English Jacobite war song).....	Bullard
'Had a Horse.....	Korby
The Sweetest Flower.....	Van der Stucken
Mighty Lak' a Rose.....	Nevin
I've Got a Sixpence.....	Old English
Mr. Daland.	

* Note.—The defeat of the Hungarian army of 25,000 men by 200,000 Turks, at Mohács, on August 29, 1526, was one of the greatest disasters in the history of the nation. The proverb (the refrain of this song) is still in constant use among the people.

The Sickner Conservatory of Music, Wichita, Kan., has issued its prospectus for 1902 and 1903. The school year commences June 9.



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DRESDEN, FRANKLINSTRASSE 20,

March 26, 1902.

JACQUES OFFENBACH'S fantastic opera, "Hoffmann's Erzählungen," now running here, is one of the most impressive works imaginable. Compared with recent novelties, the spiritual idea of its text and music in many respects outshines the creations of the men of our musical period. Why? Because Offenbach's opera, old fashioned though it be, contains music, not made, but sprung from the fullness of its author's heart. Being a natural outflow of lyrical impressions, verve, spontaneity of expression and sincere sentiment, the work is equally fascinating as it is original.

Most of my readers will know who Hoffmann was. He was the well-known German musician and litterateur, E. T. A. Hoffmann (1776-1822), whose narratives and ghost stories were very popular in the early twenties of the last century. The odd mixture of prosaic occurrences and wild fancy makes them specially suited for musical treatment. The plot centres around Hoffmann's personality, his adventures and love chapters. The prologue find the hero in a tavern—where he, alas! spent most of his life—his friends pressing him to tell them the story of his life. This he does in the three (following) parts, the episodes of which are enacted on the stage. His first love was wasted on an automatic doll, the satire needing no explanation. His second tender experience threw him (act two) in the snares of a Phryne, who deceived him; his third affection, for there he breaks off, was lost on a girl who fell a victim to the supernatural powers of a "demon" (Dr. Mirakel), succumbing finally to a severe illness before being united to the object of her true love, Hoffmann.

The writing of the characters is taken directly from life, especially so Hoffmann's, who found an admirable interpreter in Anthes. Vocally and histrionically he is splendid. Less so Frau Wedekind. Magnificent as a singer, she is only comparatively good as an actress. That she is constantly improving in dress, make-up and histrionic efforts has been stated on previous occasions. Nevertheless, only in the first act, when representing the automatic doll, did she do herself full justice. Such roles are her genuine field. Fr. Nast, who later on took the part, is prettier by far. Being a feast to the eye, one almost forgets that her voice cannot compare with Wedekind's. Otherwise Fr. Nast histrionically is better adapted for the stage.

The other singers, especially Perron in his three roles—his best was the Demon—and Erl, did excellent work. Schuch surpassed himself both as a conductor and in the use of the red pencil, which he had handled with consummate skill, striking from the score everything that might have recalled the operetta style. The beautiful entr'acte music proved a miracle of minutest tonal gradations. It

had to be repeated. The stage mounting under Mr. Moris was grand, orchestra splendid, recalls innumerable. It was, indeed, a delightful first night of an old novelty.

Concerts have been given by Teresa Carreño, who was in the best of form, by several chamber music unions and by Cloth. Kleeberg, about whom there is nothing new to say. Her equanimity of mind is unchangeable. The constant reserve about her interpretations, all worked out in the minutest details, makes them a delight to the ear, as long as it betakes of the power to carry us away. Anna and Eugen Hildach's song recital was well attended. The two artists—no longer young—are generally associated in ensemble singing, in which they technically excel; their interpretations, however, lack temperament, swing and enthusiasm. Real climaxes being never reached, the numerous love ditties, following close upon each other in the program, seemed endless. The Hildachs are none the less very popular here; even the criticisms turned out highly in their favor.

Mention should also be made of Luise Ottermann's recent and frequent appearances, both as an oratorio singer and as an exponent of songs. As such she rivals the best among her colleagues. Some new lieder (only just out) from Reinhold Becker, entitled "Ich denke dein," "Wanderer's Nachtlid" and "Matrosenlied," which Fr. Ottermann introduced on one occasion, impressed me deeply. Artistically they class among the most mature creations the popular composer ever published. They will not take long in reaching the music loving public in "the land of the free and the home of the brave." The composer himself accompanied beautifully. Some other fine songs by Albert Fuchs achieved an equally good treatment by the singer. On the same evening we heard Poldi Gersa, an attractive Viennese singer, studying with Fr. Ottermann. Fr. Gersa for some years was attached to the Residenz Theatre, where she successfully sang the chief role in the operetta "La Bocca della Verità," by Platzbecker-Osterloh. On account of delicacy of health, however, Fr. Gersa intends henceforth to devote her time to guesting appearances and concert singing.

Further recitals were given by the Udel Quartet, of Vienna, the humor of which is almost silly, and by several chamber music unions. The sixth examination concert of the Royal Conservatory displayed brilliant results. A pupil of Draeseke, who directed his own symphony, bids fair to become a composer of note—who knows? Herr Remmele's orchestra class did him great credit. Two pupils of Fr. von Kotzebue—Fr. Pohrt, of Riga, who gave Donna Anna's aria with true musical conception, displaying a beautiful voice of a fine timbre, as well as Gertrude Simon—testified to the pedagogic powers of their teacher. Several others appeared with more or less success, though space forbids further details.

The great Pablo (de Sarasate) played to us the other night. He certainly never played better. He is simply unique. In Beethoven and Bach he is disappointing, but in those selections suited to his style few can rival him. He performed Saint-Saëns' and his own "Zigeunerweisen" and a number of encores. Outwardly the great violinist has lost part of his former grace of bearing. He looks old and weary of success, but he plays as a "god and seven devils." He is magnetic, sympathetic, hypnotic.

Ernst von Schuch, who on March 16 celebrated the thirtieth anniversary day of his first Dresden triumph, is another musical genius of uncommon attraction. "Don Pasquale" had been chosen for the festive performance. On the occasion all sorts of honors were bestowed upon the admired conductor, who during the pause was commanded

to the king's box to receive his august thanks and other signs of his approval.

The night previous was devoted to Coquelin aîné and his Parisian troupe, who in the opera house gave a single representation of Rostand's "Cyrano." Recognizing in full the marvelous details of Coquelin's acting, marked by intelligence and thought, he, nevertheless, did not fulfill expectations. Being too cold, and perhaps also too old for Cyrano's part, he also left his admirers cold, to use the German expression.

Readers of THE MUSICAL COURIER need no information about the Fletcher music method, as it is already so well known, and its results are constant testimonials to its merits. But its supporters will be glad to know that it is finding its way into Germany, and bids fair soon to be in operation in Dresden, where, at present, a Fletcher teacher, Miss E. S. Moffatt, of a winning personality, is engaged in bringing the system to the notice of prominent educators and musicians, all of whom have expressed their approval.

The American violinist, Merrick B. Hildebrandt, in his last recital introduced (in conjunction with his wife at the piano) new compositions by Otto Urbach, of Dresden; Emile Bernard, of Paris, and Walter Rabl, of Vienna. The latter is a fine pianist, who played his own work beautifully.

The young singer and vocal teacher, Frau Goerisch-Medefind, according to criticisms in the *Neueste Nachrichten*, has sung with success in several towns outside Dresden.

A brilliant assembly met at Mrs. Herbert Wharton's house the other night, embracing prominent members of the American colony. Musical productions are reported to have been offered by the artists, Hildebrandt, Elsmann and Rudolf Feigler. The latter young musician has played here in several concerts. He is busy as well in teaching and composing.

A. INGMAN.

CONCERT AT BETHANY CHAPEL.

A SUCCESSFUL concert was given at Bethany Chapel, 137th street, near Willis avenue, Borough of the Bronx, last Thursday evening. Solo numbers were given by Miss Rosalind L. Billing, soprano; E. Ellsworth Giles, tenor; Master Rudolph Reuter, pianist; Miss Martha H. Dye, in monologues. Max Liebling accompanied for the singers, both of whom were in fine voice. Miss Billing sang Gounod's "Ave Maria," "Love's Token," by Thomé, and "Summer's Here," by Aspinall. This was Miss Billing's second appearance, she having made her debut at the Waldorf-Astoria three weeks ago. She is a pupil of Mme. Emma Wiza, and her singing on both occasions revealed a voice of rare sweetness, beautifully trained.

At the concert last Thursday evening Mr. Giles sang "La donna e Mobile," from Verdi's "Rigoletto," and "Still Wie die Nacht," by Bohm. In the former he showed brilliancy and in the German song, sympathy and feeling.

Broad Street Conservatory.

AMONG the many recitals which are given by the pupils of the Broad Street Conservatory, 1329 and 1331 South Broad street, Philadelphia, none was more interesting and entertaining than that given on Wednesday evening, April 9. The program, which consisted of piano, vocal and organ numbers, was well presented, and the pupils displayed talent in their execution. The entire program reflected credit upon the director, Gilbert R. Coombs, and his most able faculty, and was listened to by a large and thoroughly appreciative audience.

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PARIS, MARCH 26, 1902.

AT the last Colonne concert the program was formed entirely of works by Russian composers. It is always difficult to say how much there is of commercialism, and how much of artistic purpose in affairs of this kind. A Franco-Russian alliance seems to obtain in other matters than politics. And it has been whispered that the symphonic conductors of Paris are not flattered or pleased when the journals compare the efforts of visiting conductors, such as Nikisch, Weingartner, &c., unfavorably with their own. These expressions of opinion hinder somewhat the exchange of international artistic courtesies, and at present in Paris whatever is foreign in art is fashionable and applauded.

The principal number on the program was the Symphony in C minor of Glazounow. I say symphony, although a notice was liberally distributed in the theatre drawing attention to the fact that the work conveys more the impression of an orchestral suite than a symphony. Unquestionably Russia is striving to develop a style and school of composition entirely her own. In fact, it has been said that it is to this country that one must look for the further development of musical art. Certainly this composition by Glazounow demonstrates wonderful knowledge of orchestral coloring, a wonderful vitality of temperament and great technical skill in development. It was exceedingly well conducted and played by Colonne and his orchestra. In the compositions of Rubinstein and Tchaikowsky there was an absence of an entirely national character, and one could notice the influence of the German school, whereas the works of Rimsky-Korsakoff and Dargomijski on the same program were remarkable for their personal individuality, that picturesque flavor which gives such a charm to the more modern Russian compositions.

The vocalist was Madame Gorlenko-Dolina, of the Imperial Opera, St. Petersburg. This artist has been very active in promoting a taste for French music in the Russian capital, where she organizes every year a grand concert, the program of which is composed of works by the modern French composers. Perhaps this may have had something to do with the Russian concert given by Colonne. This is an age of reciprocity.

As to Madame Gorlenko-Dolina's own share of last Sunday's performance diverse opinions exist, and it may be interesting to quote two of the most prominent music critics of Paris to show the different effect the same performer may produce on different people. The *Figaro* says: "Madame Gorlenko-Dolina sang the air of Zarema with a truth of accent and expression which gained her unanimous applause. But it was above all in the 'Fiancée du Tsar' and the 'Shepherd's Song' of Sné-

gourotchka that the warm and penetrating qualities of her voice, as well as her knowledge of the art of singing became most apparent. Instead of repeating either of the airs she had just sung, in answer to the encore which was demanded. Madame Gorlenko-Dolina sang in French "The Slave," by Lalo, in which she was simply delicious." So much for the *Figaro*. The *Matin* says of the same performer: "Already Madame Gorlenko-Dolina has been heard here and received a warm welcome. Yesterday she was again applauded, although this singer, who has a reputation on the banks of the Neva, possesses only average ability. The voice is fairly pretty, but does not possess any extraordinary qualities of volume or tone, nor does her talent eclipse that of ordinary singers. But Madame Gorlenko-Dolina comes from the steppes of a friendly country, and that is sufficient. A French singer would excite admiration only in proportion to his merit. But for a Russian, a German, even an American, it is quite a different thing. One does not begrudge applause to these, and the end of a number from a foreign singer is invariably the signal for a hysterical tumult. Madame Gorlenko-Dolina gave pleasure by giving in Russian the melancholy song of Laboucha and the exquisite 'Shepherd's Song.' She was less fortunate in 'L'Esclave' (sung in French), by Lalo. Madame Gorlenko-Dolina should not sing in any other idiom than her own."

I send the entire program of this interesting concert: Overture to "Dimitri Donskoi," Rubinstein; Symphony in C minor, Glazounow; Air de Zarema, "La Fontaine," Arensky, words by Pushkin; "La Fiancée du Tsar" and "Snégourotchka," Rimsky-Korsakoff; "Cosatchoque," Fantaisie on a Cossack dance, Dargomijski.

The Zimmer Quartet, of Brussels, appeared at the last Philharmonic Society's concert, and gave a very great deal of pleasure by the sound musicianly way in which they interpreted a Quartet by Haydn in G major. It was, however, in the Quartet in A by Borodine (again Russian music), that the Zimmer organization was heard at its best. It has been said of Borodine that he was "the greatest chemist among musicians, and the greatest musician among chemists." As a matter of fact Borodine studied chemistry before devoting himself to music. In his works there is certainly the most charming and varied effects and chromatic and unlooked for harmonies.

A most delightful number was the duet for violin and viola excellently well played by Zimmer and Lejeune. Von zur Mühlen sang songs in German by Schubert, Brahms, Schumann, Tchaikowsky and Rubinstein. This artist had several recalls from the small audience present. His is not a form of art that I personally admire; it is lyric declamation rather than singing, and I never could understand why this style should not be carried to its logical conclusion, and the words recited to the music of the accompaniment rather than sung. Von zur Mühlen has two great effects, which he uses lavishly, very forte and very piano. His earnestness, sincerity and clean cut diction are very worthy of praise. Van der Bos, of the Trio Hollandais, played the piano part to the songs, meriting and receiving a large share of the applause.

Program for the week at the Opéra: Monday, "l'Africaine"; Wednesday, "Salambô."

At the Opéra Comique: Monday, "Lakmé"; Tuesday, "le Domino Noir"; Wednesday, "le Roi d'Ys"; Saturday, "Grisélidis."

The subventioned theatres of Paris are closed on Good Friday.

Massenet has recently returned to Paris from Vienna, whither he had gone to conduct his oratorio of "Mary Magdalen." As it was also the occasion of the 100th performance of his opera of "Manon" at the Court Opéra, he also conducted the "Saint Sulpice" scene, his attack of

rheumatism preventing him from undertaking more. The composer has been granted the medal for science and art conferred by the Emperor of Austria.

The rehearsals of "Die Götterdämmerung" and "Tristan und Isolde," to be given at the Chateau d'Eau Theatre, under the auspices of the Lyric Festival Society, have already commenced under the direction of the pianist Alfred Cortôt and Willy Schütz.

Wagner's "Rheingold" was produced in France just recently at the Opera of Nice. Report speaks highly of the interpretation of the work, as also of its stage setting. The elaborate stage mechanism was entrusted to Kranich, the master machinist of Bayreuth. The work was performed without intervals between the acts.

"Romeo et Juliette" has been given at Monte Carlo, with Jean de Reszké and the Swedish soprano, Sgrid Arnoldson, in the title roles. Berlioz's "Faust" has also been given with de Reszké and Melba.

A concert is shortly to be given, organized on an immense scale, by a society formed of orchestral musicians, to protect their interests; a society whose ramifications extend throughout France. A matinee will be given at the Trocadéro on March 27, at which the great attraction will be an orchestra of 400 musicians selected from the two operas, the symphonic concerts and other sources. This orchestra will be directed by Bruneau, Chevillard, Charpentier, Colonne, d'Harcourt and X. Leroux.

Louis Diémer, the French pianist, has offered to give to the Paris Conservatoire 4,000 francs (\$800) every three years, to be competed for by pianists that have carried off a first prize for piano playing in a less period than ten years at that institution. Competitors will have to play a program of six pieces to be selected by a jury. On this jury no professor at the Conservatoire—no matter how high his artistic status—will be allowed to act.

Mlle. Martini, who was formerly attached to the Opéra of Paris and La Monnaie, in Brussels—where I believe she created the role of La Valkyrie—has for some time past devoted herself in Paris to imparting the mimetic side of a lyric artist's studies to those singers who are destined for an operatic career. Mlle. Martini is a pupil of the once famous Pluque, of the Opéra, whose counsels on all things appertaining to mise-en-scène, gesture and theatrical deportment were so eagerly sought by many of the greatest singers. A skilled teacher of gesture, particularly the action required for the lyric stage, is about as difficult to find in Paris as a good singing teacher. I was once asked by the friends of a girl who was studying for an operatic career to interview a certain Italian ballet master, engaged at a large opera theatre, with a view to instructing this girl in the stage business of her parts. I asked him to give me some idea of his system of teaching. He inquired what roles she knew. I informed him, mentioning among others Siebel, in "Faust." "Well," replied the professor, "Siebel stands at the back, the door opens at a certain chord in the orchestra, the artist walks down to the flower bed, picks some flowers, so, &c." And this is a fairly good specimen of the kind of teaching, which is no teaching, that obtains in this branch of work. In education of all kinds principles must be taught. A pianist or violinist begins his studies by simple exercises to loosen and strengthen the fingers, a vocalist by having the voice properly placed, before applying these things to actual compositions.

Having attended one of Mlle. Martini's classes I can bear witness to the extremely clever and practical way in which the rules that govern stage action are taught in well graded lessons before, these rules are actually applied to



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operas. In scenes from "Faust," "Le Cid" and "Lakmé," this excellent artist's pupils gave practical illustration of the value of their teacher's instruction.

The last musical joke:

A ball room.

A gentleman asks the favor of a waltz from a young widow, who makes her appearance in society after her bereavement.

"With pleasure, sir, but very, very slowly, if you please; my loss is too recent."

DE VALMOUR.

MADAME SCHUMANN-HEINK SINGS FOR THE MENDELSSOHN CLUB, OF ROCKFORD, ILL.

EVEN so good an artist as the German contralto, Madame Schumann-Heink, must be impressed with the enthusiasm over her appearance at the concert given on April 3 by the Mendelssohn Club, of Rockford, Ill. Hundreds of the best people from the surrounding villages attended the concert at the Second Congregational Church, of Rockford. The daily *Register-Gazette*, of Rockford, published on the front page, April 4, a criticism with a display head that measured about one column and a half of space. This report was an eloquent tribute to the singer and the club, and plainly indicated that the writer regarded the concert an event of events in that section. The long criticism was introduced with the following prelude:

Madame Schumann-Heink has sung in Rockford. This fact will not be forgotten for years to come by those who heard her Thursday evening. She came heralded as the greatest contralto in the world, and one of the greatest artists. She more than fulfilled all expectations.

Like a great pipe organ in the hands of a master was Schumann-Heink's voice—a wonderful organ, capable of expressing every shade of emotion, from the tender lullaby to the majestic *Allmacht*, under the perfect control of a great artist.

Madame Schumann-Heink sang some of the best songs in her repertory, by Schubert, Schumann and Franz, in German and in English the recitative and aria, "But the Lord Is Mindful of His Own," from Mendelssohn's "St. Paul."

Mrs. Chandler Starr, the esteemed president of the Mendelssohn Club, in speaking with the critic of the *Register-Gazette* after the concert said:

The Mendelssohn Club feels particularly gratified with the success of last night's concert. We are delighted to know that the effort to bring so great an artist to our city was so thoroughly appreciated. No one was solicited to purchase tickets and the audience of last night testified to the fact that Rockford is a liberal patron of the very best in music. The magnificent audience was a source of great gratification to the club.

Ed. Bromberg Busy and Successful.

AS the musical season closes Mr. Bromberg reports this as his most successful season. Both as concert singer and teacher he was unusually successful. He sang at a number of prominent concerts (two of which were orchestral concerts) with fine success, a number of private musicals and soirées. He has this season quite a number of good voices, and some of them are exceptional.

One of his artist pupils, Miss Emma Dambman, who has a superb contralto voice, is going to give a song recital on April 22 at Knabe Hall. She will be assisted by several artists and another pupil of Mr. Bromberg, F. S. Fairchild, basso, soloist of the Church of the Puritans. He is re-engaged at his church for another year with a handsome increase in salary.

There is no doubt that Mr. Bromberg is growing in popularity as a teacher, for even as late as this he receives applications for lessons.

MUSICAL PEOPLE.

The sixth annual festival of the State Music Teachers' Association will take place in Little Rock, Ark., June 9 to 11 inclusive.

The pupils of Miss Anna E. Gumaer gave a recital in Middletown, N. Y., April 11. Miss Marie Louise Gumaer and an orchestra assisted.

Miss Olive Pulis, assisted by Miss Stilwell, gave a musical recital at the home of Mrs. Deliverance Rogers, Granville, N. Y., April 10.

George Goldsmith Daland announces a song recital to be given by him at the Elizabeth, N. J., Town and Country Club on Thursday evening, April 17.

Ben. Franklin, of Troy; James Morley Chambers, of North Adams, and Mrs. Howard Rogers, of Troy, gave a musicale at Pittsfield, Mass., recently.

Prof. George Hutman, musical director of the Second Reformed Choir, Harrisburg, Pa., recently entertained the members of the choir at his residence.

A musicale was given in Barberton, Ohio, on April 11 by Francis Sadlier and Herbert Sisson, just previous to their going abroad to complete their studies. Miss Nellie Blackwell assisted.

Miss Dickinson gave a pupils' recital at her studio, Toledo, Ohio, recently. Selections were given by Misses Florence Wehrle, Nora Fitzpatrick, Myrtle Bagg, Helen Miller, Leila Birdless and Roy Bargo.

The "Passion" music from the oratorio of "St. Peter" was sung at Allentown, Pa., on Good Friday, by the choir of St. Michael's Church. The choir was assisted by George A. Fleming, Miss Grace Frederici and Miss Jennie Kocher.

Miss Edna A. Michael, organist of Grace M. E. Church, Catasauqua, Pa., has under her instruction a number of Catasauqua's musical people. They have been rehearsing for the past few months a musical cantata entitled "The Merry Cyclers."

A number of the musicians of Topeka, Kan., gave a musicale recently. The musicians who took part on the program were Mrs. L. N. Paquin, Ted Thrapp, Mrs. Frank Foster, David Bowie, Miss Ruth Plyler, H. L. Shirer and Miss Parry Bundy.

Another of Mrs. Abbott's pupils' recitals took place at her residence, Taunton, Mass., recently. Those taking part were Miss Lane, Miss Fuyat, Mrs. Smith, Nellie Lincoln and D. Frank Carr, who sang one of his own compositions, "An Easter Dream."

Mrs. Eleanor Howard Waring, late of Carnegie Hall studios, and pupil of Mme. Hélène Maigille, has been doing the leading role in the opera of "Powhattan." Mrs. Waring is captivating in the extreme, and is the type of graceful and refined soubrette. She carries her audience by her strong magnetic personality and dainty grace.

Among those who will take part in the concert to be given at New Haven, Conn., on May 6 are Miss Mary Lewis Haley, New Haven; Miss Myra Ives Marshall, Meriden; Miss Harriet M. Butler, Guilford; Frank L. Phillips, New Haven; E. A. Kraft, New Haven, and the Angelus Male Quartet, of Meriden, consisting of Leo Egin-

ton, James Pearce, Jr., John F. McCarthy and George D. Belknap.

At the Lyndale Congregational Church, Minneapolis, Minn., a special musical program was given on Easter evening, when solos were sung by the quartet—Miss Anna MacPhee, soprano; Miss L. B. Wasserzieher, contralto; Crosby Hopps, tenor, and Glanville Richards, bass. The choir of the church is composed of Miss Ethel Harris, Miss M. Benedict, Miss Beth Leekley, Miss Eva Crawford, Charles Barrett, H. McAllister, Charles Tenger and Ray Barse. Frank Moorhouse was the accompanist. Crosby Hopps is director as well as tenor soloist.

KREISLER AND GERARDY PLAY FOR STUDENTS.

A Great Day at New York College of Music.

KREISLER and Gérardy, the Austrian violinist and the Belgian 'cellist, gave the students and teachers at the New York College a treat last Friday afternoon. Both artists played some of the best works in their repertory, and for two hours enthusiasm was at a high pitch. With Alexander Lambert at the piano, the Rubinstein Trio in B major was performed first. Then Gérardy thrilled the audience by playing a set of variations and the Bach Air. Kreisler followed with Wieniawski's Russian Airs and his own charming arrangement of Chaminade's "Spanish Serenade." Then for the second time Gérardy played solos, "At the Fountain," by Davidoff, and Schubert's "Wiegenlied." Kreisler, who is also known for his accomplishments on the piano, seated himself at the instrument to everybody's surprise, and accompanied beautifully for Gérardy for the latter's performance of the sparkling piece by Davidoff. At the close both artists got an ovation. Kreisler again took up his violin, and for his second group of solos played with finish a Prelude by Bach, and with fire a Czardas by Hubay. After the applause Kreisler and Gérardy ascended the stage together once more, and the former, seated at the piano, accompanied Gérardy's performance of a Gavotte by Popper.

If the two great artists were tired their audience was not, and both were called to the stage numberless times. However, neither consented to play more, but Mr. Lambert prevailed upon Kreisler to sit at the piano and improvise, which the violinist did with astonishing skill, from themes of "The Last Rose of Summer." The Rubinstein Trio played at the opening of the recital was thoroughly enjoyed. Both Kreisler and Gérardy made their appearance at the college informally. There were no printed programs, but the music was just as fine as if the numbers had been published on silk. Both artists played their best, and particularly the students of limited means will long remember the pleasure and instruction of their visit to the college.

BECKER'S PUPILS' MUSICAL.—Gustav L. Becker gave a pupils' musicale on Saturday, April 5, the seventh of the seventh annual series, at his home, 1 West 104th street. The program included several duets and quartets on two pianos, and was given throughout with spirit and interest. The assisting artist was Claude J. Holding, violin. One of the features of the morning was the playing of a group of six numbers by Chopin and Schumann by Miss Mary Finlay, of Montclair.

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PADEREWSKI'S

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European Notes.

At Madrid a one act zarzuela named "The Pigeon Shooter" has been given with poor success. It is a sad decline from bull fighting to trap shooting.

At Vienna, an orchestra composed exclusively of medical men, and a company formed by medical men and their wives and one lady medical, lately performed an operette by Herr Moegele.

There is an agitation in Germany on the part of the numerous members of the musical profession to have a state examination of all music teachers, who must pass it satisfactorily before they can obtain a certificate to teach.

Possart, the intendant of opera at Munich, is giving a series of lectures on the four dramas that constitute the Nibelungen Ring. His object is to show that Wagner's dramas have a high literary interest, quite apart from the music.

Konigsberg has successfully reproduced an opera written in 1815, the "Swiss Family," of Joseph Weigl. At its first production in 1815 it made the tour of all German theatres with great applause and became astonishingly popular.

A competition is open at St. Petersburg for designs for a monument to Glinka, the founder of the Russian school. The competition is strictly national, and the bas-reliefs are to reproduce scenes from "Life for the Czar" and "Russlan and Ludmilla."

A work by Bach, worth notice in any history of music, lately was performed at Munich. It is a concerto for four pianos and strings. The pianists were four girl pupils of the Royal Academy of Music, and the remarkable work was received with lively interest.

A one-act opera, "Maia," words and music by Zimmermann, has been given for the first time at Erfurt. At Ulm a new comic opera, "The Sorcerer," music by Baron Meyern-Hohenberg, was lately given at the Municipal Theatre. An operetta, "Snow Flakes," by Henri Berté, had its first production at Linz.

Electricity played a great part in the late production of "Siegfried" in Paris. The most interesting pit of property was the anvil on which the hero forges the sword. The anvil is of wood, and on it is placed a slab of metal in which are several grooves, large enough to admit a metal wire. Each wire is supported at each end by a device which prevents it from touching the slab of metal when it is in a normal condition. The whole is connected with the electrical apparatus of the theatre, one pole being in connection with the metal on the anvil, the other with the wires. Normally there is no electric current, because the wires are not in contact with the metal plate. But

when Siegfried brings down his hammer contact is established, a short circuit results, and the wires become red hot and sparks are emitted. So with every stroke of the hammer or sword. At the first attempt the wires were sometimes burned out, but the difficulty was soon overcome. The illusion was perfect.

At a late concert at Monte Carlo the names of Otto Neitzel and Willy Burmester appeared on the same program. The former played Saint-Saëns' G minor Concerto, Schubert's Impromptu, No. 4, and one of Liszt's Rhapsodies, with true feeling and grand virtuosity. The latter had enormous success, and is described as the personification of good taste.

At a late concert in Germany something went wrong with the orchestra. One critic blamed the 'cellos, while the real criminals were the contrabassi. When the same symphony was repeated at a later concert, the 'cellos, when they came to the fatal passage, lifted their instruments on high to show that they were innocent. The public applauded and the critic fled away amid peals of laughter.

The Princesse Edmond de Polignac left a legacy yielding 400 francs a year, which is paid to the municipal band of Venice on condition that it plays some of Wagner's music at the Vendramin palace every year on the anniversary of his death therein, February 13. This year the program consisted of the "Götterdämmerung," death march, the "Tristan" prelude, and the "Meistersinger" finale.

Joseph Baernstein.

JOSEPH BAERNSTEIN is on a tour in the West, and is, as is usual with this artist, meeting with almost unprecedented success. Baernstein is one of the idols of the West. His beautiful voice, great art and personal magnetism arouse his audiences to enthusiasm that knows no bounds. The following are press comments on his third appearance in Minneapolis and St. Paul within twelve months, when he sang the "Creation."

Of the soloists, Joseph Baernstein, basso, who took the part of Raphael, easily carried off first honors. His voice is of wonderful timbre, clear and resonant, of immense volume, and yet so flexible as to be easily controlled. He sang with splendid enthusiasm and was remarkably sympathetic, singing almost the entire score without his music. In recitative he was especially effective, and in the famous aria, "Rolling in Foaming Billows," the enthusiasm broke all bounds, and he was obliged to respond to an insistent encore. In the second part a larger share of the work falls upon the basso, the recitative, "And God Saith," followed by the aria, "Now Heaven in Fullest Glory Shone," were sung with a breadth of style and dramatic power that bespoke the consummate artist and the master vocalist.—Minneapolis Journal, April 3, 1902.

Baernstein, in the role of Raphael, was at his best. Those who have heard him know that it is very good indeed. Already one of the most popular singers who has ever appeared before a Minneapolis audience, he last night added tremendously to his popularity. His songs are of the best, and each time in listening to him the wonder grows that so deep, so impressive a voice can yet have such mobility and sweetness. In the "Rolling in Foaming Billows" he was absolutely wonderful. The audience refused to be content until he had repeated the number, although he bowed many times in a fruitless effort to make known his appreciation of the honor.—Minneapolis Tribune, April 3, 1902.

Of the soloists, Joseph Baernstein carried off the honors. Very few singers have appeared in Minneapolis and have completely won the hearts of Minneapolitans as has Mr. Baernstein. His voice is superb, warm, rich and full of color. The range is remarkable; he sang a wonderful low D, and it is smooth throughout. He sang all his recitations and solos finely, and two especially were given in

masterful style. "Rolling in Foaming Billows," with its lovely second part, had to be repeated.—Minneapolis Times, April 4, 1902.

Joseph Baernstein, the basso, who sang the role of Raphael, was easily the favorite last night. His clear, resonant voice, of great volume, yet flexible and well controlled, was never heard in St. Paul to better advantage. Particularly in the aria, "Rolling in Foaming Billows," in the recitative, "And God Saith," and the aria, "Now Heaven in Fullest Glory Shone," were the wonderful capabilities of his voice revealed. Mr. Baernstein was forced to bow again and again to the storm of applause that greeted him.—St. Paul Globe, April 4, 1902.

Joseph Baernstein had already won a place in the hearts of St. Paul music lovers before he appeared last evening. His rendering of Raphael and Adam, the bass parts, was all that could be desired, and evoked much applause.—St. Paul Pioneer Press, April 4, 1902.

FREDERIC MARINER MAKES

A "HIT" IN COMIC OPERA.

At a performance of "Nicolette," a romantic comic opera, at Bangor, Me., Frederic Mariner, the pianist and technic specialist, made a hit in the leading male role. The opera is by Charles Eugene Hamlin, of Bangor, and Robert A. Barnett, of Boston. The following extract from a report of the performance, taken from the Bangor Daily Commercial of Friday, April 4, 1902, will show that Mr. Mariner can do other things besides teach and play the piano:

The part of Aucassin was taken by Frederic Mariner and he was among those who received special honors during the evening, both for acting and for his singing. He sang his drinking song especially well, and his duets with Miss Mason, spoken of above, were highly enjoyed. Another one of Mr. Mariner's songs which made one of the hits of the evening was "The Honey Bee" song, which he sang with Miss Mason, Miss Buzzell and a chorus.

Here are the cast, the scenes, the names of those who sang in the chorus and executive staff of the performance at the Bangor Opera House, Thursday evening, April 3:

Aucassin, son of Count Garin.....Frederic Mariner
Chicot, high constable of Beaucaire.....Frank A. Owen
Tanquet, a poet.....Frank H. Davis
Philippe, a soldier and warden in Castle Beaucaire.....Carl P. Dennett
Count Garin of Beaucaire.....Ralph P. Plaisted
Henri, a member of the watch.....Martin M. Fitzgerald
Bouquet of Valence.....S. Prince Davis
Aubret, a herdsboy.....William O. Sawtelle
Courier.....Charles E. Chaplin
Nicolette, the captive maid.....Miss Frances Mason
Louise.....Miss Mary Winslow Bartlett
Melisse, a herdsboy.....Miss Grace M. Buzzell
Cecile, a herdsboy.....Miss Frances H. Weston
Mathilde, a maid.....Miss Elizabeth MacConville

Watch of Beaucaire { Martin M. Fitzgerald, William H. Grady, J. Harry Donnelly, Willard E. Barrows, William A. Palmer, Henry A. Farnham, Edwin B. Ross and George L. Downes.

Act I.—Castle yard, Beaucaire. Act II.—The woods of Provence. Act III.—Castle yard, Beaucaire.

CHORUS.

Bessie Bailey, Florence E. Bailey, Leila M. Bailey, Mary S. Boardman, Laura P. Barto, Laura M. Boyd, Margery Brown, Barbara Carter, Marjory Cousins, Miriam D. Dole, Grace E. Gilbert, Elfreda J. Gorham, Ethel T. Gorham, Isabel Kane, Elsie M. Lyon, Harriett S. Miller, Marion Nelson, Marion L. Parsons, Ethel P. Stetson, Marie H. Thurston, Grace L. Thomas, Mae Todd, Carrie G. Watson, Josephine M. Wiggins, Charles W. Bailey, Taber D. Bailey, Robert C. Baker, Frank I. Bartlett, William A. Bartlett, Edward F. Boyd, A. D. Case, H. J. Coville, Ralph J. Gardner, Edward L. Getchell, Charles T. Googins, Edwige T. Hamlin, H. J. Hinchliffe, Percival A. Hubbard, Frank E. Hutchinson, C. A. Kittredge, Harold Palmer, Godfrey L. Soderstrom, Frank E. Spencer, Harold C. Stetson, Philip M. Wiggins, J. H. Woodward.

EXECUTIVE STAFF.

General director, R. A. Barnett; stage manager, Carl P. Dennett; business manager, Charles J. Wardley; properties, W. A. Bartlett; director supernumeraries, F. I. Bartlett; concert master, Horace M. Pullen; accompanist, Wilbur S. Cochrane; mistress of the ballet, Miss Mildred F. Varnum.

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Madame Gadeki,
Miss Marguerite MacIntyre,
Madame Schumann-Heink,
Mr. Ben Davies,
Mr. Joseph O'Mara,

Miss Ella Russell,
Miss Esther Pailser,
Madame Alice Esty,
Miss Oltzka,
Mrs. Clara Poole-King,
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PROF. JULIUS HEY AND F. X. ARENS.

A Tribute.

THE following letter, recently written by Professor Hey, the celebrated Berlin vocal pedagogue, Wagner's friend and assistant, and teacher of the late Madame Klafsky, to his American pupil, F. X. Arens, speaks for itself. It is also suggestive, in so far as Professor Hey evidently does not seem to share the rather general, though odd, view that good musicianship and vocal pedagogy should exclude one another; to the contrary, he evidently believes that vocal art can and should be supported and supplemented by refined musical art.

We quote the letter verbatim:

BERLIN, February 16, 1902.

DEAR FRIEND—Prof. Dr. Oskar Fleischer, chairman of the International Music Society, has just requested me to name a person in the United States of America who could consider himself authorized by me to contribute a comprehensive exposition and criticism of my vocal method and its pedagogical principles for the April number of the periodical of said society, the occasion being my seventieth birthday, which I, so God wills it, expect to celebrate on April 29 next. * * * How could I well have mentioned another name but yours, since not one of my numerous American pupils has mastered the principles of my method so thoroughly as just yourself, combining, as you do, the vocal pedagogy with the refined and highly cultured musician—at once the most important requisite for a rational application of my work. * * *

Will you, therefore, send me notice per return of mail that you are willing to comply with this invitation in consideration of the prescribed and customary honorarium. With kindest greeting,

Yours cordially, JUL. HEY.

In response to this request Mr. Arens has written the proposed article (in English), which is expected to appear in the April number of the official periodical of the Internationale Musik-Gesellschaft.

The uniformly high artistic standard of Mr. Arens' studio work, as exemplified by his numerous pupils to be found in every section of the country, amply vindicates Professor Hey's high estimate of his favorite American pupil.

A vocal recital will be given by several advanced pupils of Mr. Arens in Chamber Music Room, Carnegie Hall, on Tuesday, April 22.

Children's Recital at the Virgil Piano School.

MRS. VIRGIL is to be congratulated on the number of charming little players that she has among the children of her school. For some years many teachers considered the Virgil method only adapted to advanced players, and some cause for this existed from the fact that her school was constantly crowded by those who were already teachers and those who were learning how to teach.

On Friday evening and Saturday afternoon, April 4 and 5, another recital was given by five children which exemplified the claims Mrs. Virgil makes for her work. Jennie Quinn, a pupil of C. Virgil Gordon, played the "Melody," by Coverly; "The Brook," by Hoffmann, and "The Wind Mill," by Coverly. Later she played "Butterflies," by Gurliitt; "The Wanderer's Night Song," by Heller, and "Etude," by Coverly. In all these she played with breadth and rich tones, and at the same time excellent contrasts between loud and soft passages. Little Beatrice Pollak followed by playing the "Eighth Invention," by Bach, and "Cupid's Garden," by Max Eugene, and played as a second number "Happy Thought," by Dennee; "Watchman's Song," by Grieg, and "Maien Liebe," by Schultz-Weida.

This talented child's playing is fascinating from a musical point of view.

Helen Marks, of Brooklyn, made her first concert appearance. She is a new pupil having entered the school the present year. Nevertheless she did herself, her teacher, Miss Benson, and Mrs. Virgil great credit by her excellent playing of the two pieces, "Drummer Boy," by Krogman, and the "Tarantelle," by Goerdeler. Fannie Abramson, the oldest of the group of children who took part, played Sonata, op. 14, No. 2; Scherzo, by Beethoven; "At the Spinning Wheel," by Godard, and "Frolic," by Mayer; a Nocturne, by Faguer, and Brooklet, by Pacher. With a slight fault of hurrying in the more rapid passages, these pieces were well played and well interpreted, many of the softer effects being excellently given. She is also a pupil of Mr. Gordon's.

Little Ethel Maxwell was prevented from taking part in the program, so Hans Bergman played in her place. At the request of a number in the audience he played a series of technical exercises on the Tekniklavier and then on the piano, showing his speed and accuracy in chord work (480 chords per minute), speed in scale work (1,008 per minute), arpeggio work (900 per minute), and in addition to this a rapid chromatic scale, hands together and a scale of unequal rhythms between the two hands of two notes against three, and three notes against four. The latter showing unusual intellectual, as well as a fine rhythmic ability. He then stepped to the piano and played an Allegro by Phillip Emanuel Bach, and a Caprice by Wilson J. Smith. A hearty encore was given him, to which he responded with the charming little piece by Schytte, "Chasing Butterflies."

E. Presson Miller Musicales.

A NUMEROUS audience attended the musicale on Wednesday afternoon, April 2, at the studio of E. Presson Miller, given by two of his pupils, Miss Laura Emile Edwards, contralto, and Nathan Gregorowitch Meltzoff, basso. The following excellent program was presented:

In diesen heil'gen Hallen (Magic Flute).....Mozart
Mr. Meltzoff.
Cavatina, Fac ut portem (Stabat Mater).....Rossini
Miss Edwards.
Love Song (Russian).....Lvoff
Romance (Russian).....von Warlamoff
Mr. Meltzoff.
Schön Gretlein (Song Cycle).....von Fielitz
Miss Edwards.
Romanza (Simon Boccanegra).....Verdi
Mr. Meltzoff.
The Quest.....Eleanor Smith
Miss Edwards.
Serenata.....Tosti
Out on the Deep.....Lohr
Mr. Meltzoff.
What Pity Is Akin To.....Gottschalk
Slumber Boat.....Gaynor
Miss Edwards.
Armorer's Song (Robin Hood).....de Koven
Mr. Meltzoff.
O Wert Thou in the Cauld Blast.....Mendelssohn
Miss Edwards and Mr. Meltzoff.

Miss Edwards, who has just returned from her home in Texas, possesses one of the best contralto voices from that State. During the past three years she has been pursuing a course of study with Mr. Miller, and has filled a number of positions in this city and elsewhere. All of her numbers were well given, especially the "Schön Gretlein" of von Fielitz, in which she displayed great dra-

matic temperament and excellent control of her glorious organ. In marked contrast to this was the daintiness with which she rendered the lighter numbers. Mr. Meltzoff is a young Russian basso who has recently accepted the position of bass in the South Congregational Church, Brooklyn. His voice is a deep rich bass. Coming to Mr. Miller two years ago, having never studied, and being unable to speak English, his rapid development and keen intelligence displayed in his studies have been a constant source of pleasure and surprise. His work on Wednesday was so far beyond that of a pupil that he may well be called an artist.

MUSICAL INFECTION.

IN the hospital of Hubertusburg, so writes the *Journal* ("The Voice Singing and Speaking"), were two idiots. One was a restless idiot named F, the other an apathetic idiot named D, who was deaf and dumb. F liked to pass his time in the corridor of the hospital near the doctor's office. At the beginning of March, 1899, he began to hum, without ever stopping, a melody of his own composition, always the same, sung sometimes in a low voice, sometimes in a bellow, sometimes with his mouth open, sometimes with it half open. All the while he was either leaning against the wall or balancing himself rhythmically on his legs, with his fingers in his eyes. The doctor stood the performance as long as he could, but losing all patience on March 9, he sent this cheerful idiot to an upper story. For eight months silence prevailed. Then January 10, 1900, the singing began again, the same song. It was now sung by the apathetic idiot who could neither hear nor speak. A clear case of obsession of the second idiot by the first idiot, but it had taken six months to manifest itself. It is remarkable that both these idiots added variations to the original melody. "Here," the doctor remarks, "we see the natural instinct which in higher stages of intellectual development leads one to appreciate a melody, and treat it in a thematic fashion." In other words the pair of idiots had the first sparks of the genius of a Bach or a Mozart.

These things, we fancy, are an allegory, the meaning of which depends upon the application.

Miss Wiener's Musicales.

A MUSICAL of more than ordinary interest in professional circles was given Friday evening, April 4, at the studios of Miss Wiener in Carnegie Hall. A program of rare merit was given by several of the artists present.

Marie Josefa, the charming young pupil of César Thomson, who has just returned from a tour through the New England States, with Wm. R. Chapman contributed several violin selection with rare ability. Miss Virginia Bailie gave several solos, and joined Harvey Worthington Loomis at the second piano in one of his charming compositions. Later Mr. Loomis played a group of original compositions.

Heinrich W. Meyn provided the vocal part of the program in a group of German, Italian and English songs. It is a pleasure to hear this artistic tenor, who possesses an unusual voice of great beauty and purity. Miss Wiener leaves nothing to be desired as a hostess par excellence, and gave most admirable assistance in the ensemble, besides playing all the accompaniments with her well-known discrimination and taste.

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THE RALPH, 319 SUTTER STREET.
SAN FRANCISCO, April 5, 1902.

A DELIGHTFUL series of song recitals have been given this past week by the Heinrichs, Max and Julia, who have presented for the first time Richard Strauss' setting of "Enoch Arden," besides many of the latter's songs. The concerts were all markedly artistic and enjoyable in the highest degree. Saturday afternoon a matinee concert was given with songs by Dvorák, Strauss, Schumann, Jensen, Brahms and E. A. Brugiere, a local composer. One of Miss Heinrich's most delightful numbers was given in encore, "The Lark Now Leaves Her Watery Nest," which was given with exquisite phrasing and with delightful evenness in scale passages. Her voice is fresh, sweet and resonant, and gives the utmost pleasure in all she sings. Mr. Heinrich sang for one of his encores "The Erl King," with which the audience was fairly carried away, so intensely realistic was the interpretation he gave it. "Schneeglockchen," by Schumann was one of his best numbers, and was repeated after insistent encores. "Gypsy John" was another delightfully breezy number, which won deserved recognition from the audience. Miss Heinrich's Brahms numbers showed her voice to splendid advantage, and were given a refined and intelligent interpretation. The "Sapphic Ode" was particularly beautiful, giving her an opportunity on her fine lower register that the rest of the program denied her. Two more concerts are to be given next week with popular programs. The people are greatly pleased with these concerts, and many of the hearers are old-time friends who knew the Heinrichs when they were here some years ago.

The Art Institute concert on Thursday evening last was one of unusual merit not alone for the program rendered, but for the names of those taking part. Mrs. Mary Carpeneto Mead, Miss Grace Marshall, Miss Xena Roberts and Mrs. Elizabeth Fonda comprising the Colonial Quartet had two numbers, and solos were given by Miss Stella Schwabacher, Miss Ruth Weston and Mrs. Louise Wright McClure, all of the above being pupils of Mrs. Marriner Campbell. Quite the gem of the evening was the Grieg Sonata for violin and piano in C minor, op. 45, by Miss Frances Wertheimer, a Leipsic graduate who does really fine work, and Benjamin Tuttle, violinist, pupil of Sir Henry Heyman, and considered by Sir Henry one of his star pupils. Mr. Tuttle gets a big tone from his instrument, and is a most sympathetic player. His work is clean cut, his bowing excellent and altogether he is one of our rising musicians from whom we expect much in the future. The two young musicians worked together beautifully. They also played the Adagio from Sonata No. 6,

Beethoven, in fine style. Two of the numbers rendered by the Colonial Quartet, "Flow Gently Sweet Afton" and Nevin's "Mighty Lak' a Rose," rendered so popular through Nordica's using it on her programs, were arranged for the four ladies voices by Mrs. Campbell. Emil Cruells gave a prelude and postlude on the pipe organ. The concert was the finest given at Hopkins' in a long time.

The Sacramento Saturday Club held their 125th recital on March 29, having for the composers to be interpreted Liszt, Wagner, Rubinstein and Tchaikowsky. The program was under the direction of Miss Maye Carroll, and those who took part in the program were Mrs. Louise Gavigan, Mrs. M. Wilson, Miss Elizabeth Sonne, Miss May Ormund, Miss Maud Blue, Mrs. E. B. Willis, Franklin Griffin, Mrs. J. A. Moynahan, Miss Clara Dippel, Miss Fanny Campbell, Mrs. Wm. Dunster, Mrs. R. H. Hawley, Mrs. Egbert Brown and Albert Elkus.

The Junior Saturday Club, of Sacramento, held their regular fortnightly meeting on Saturday afternoon, April 5, when numbers were rendered by the following members: Misses Hazel Pritchard, Mabel Peterson, Lucie van Horn, Maude Erlewine and Olive Sheehan.

"The Mascot," given by the Vallejo Choral Society on Friday night, was an immense success and worthy every way of professional performers. Mrs. Walter has a voice of much sweetness of quality and at the same time strong and true. She gave to Bettina all the dramatic force necessary to sustain the character well, and was easy and natural on the stage. Mr. Plummer was the hit of the evening, and, though an amateur like the rest, was evidently born to comedy. His Prince Lorenzo was irresistible. Mr. Peck as Rocco and E. E. Jones as Prince Frederic were both very good, and the Parafante of A. J. Tibbels deserves mention. Miss Marie English was a very fetching Fiametta, and Pippo was taken by Arthur Mesmer, of the Tivoli, the only professional in the cast. T. Vice was the Physician; G. E. Bangle was Matheo, the innkeeper; Mrs. Belle Carleton took the part of Paola, and Mrs. William Gerrish sang very sweetly the part assigned to Francesca. Miss Fannie Mead was Antonia, and there was a very creditable chorus of pages, peasants, lords, soldiers, &c., all under the direction of Prof. W. B. Bartlett. The Marine Band, with the assistance of J. T. Helmstrand and Mr. Kent, of San Francisco, with Mrs. Howard at the piano, supplied the orchestral music. The commandant of the navy yard had issued orders for full

dress, and the house was gay with bright uniforms and gold braid. Every naval officer whose duties did not oblige him to be absent was there. The opera was given for the benefit of the Sailors and Marines Club, of Vallejo, and the movement was instituted by Capt. B. H. McCalla, who was with Dewey's fleet during the late war, and who at that time commander of one of the ships. His prize money went to form the foundation of the club, and his daughter has since used every energy to increase it. A concert was given in San Francisco last week under her management for this same end. A lot has already been bought in Vallejo for a building site, and as the original sum is being constantly added to by benefits and private subscriptions, it is hoped ere long to be able to erect a clubhouse. A handsome sum was realized through Friday evening's performance. The house holds 800, but the aisles and every available bit of standing room were packed.

A concert is to be given Friday, April 11, by the pupils of Herbert E. Medley, Vallejo.

H. Homer Barnhardt sang Lowe's dramatic ballad "Archibald Douglas" at the last concert of the Oakland Orpheus Club, winning added laurels to his already enviable reputation. Miss Beulah George, a pupil of H. B. Pasmore, was the soprano soloist, and Miss Hibberd the violinist. Mr. McCandlish, Mr. Warnke and Lowell Redfield had the chorus solos, and Miss Helen J. Hagar was the satisfactory accompanist. Edwin Dunbar Crandall is the club's director.

Miss Anna Louise Daniels gave a farewell recital on Thursday evening in the Unitarian Church of Oakland, doing herself more than justice in her work. Miss Daniels is soon to depart for foreign lands in quest of further vocal improvement. She is a great favorite on the other side of the bay.

At the ladies' night of the Unitarian Club on Wednesday evening in Oakland, on account of the indisposition of two of the people who were to have appeared, Arthur Fackenschner, of San Francisco, supplied two numbers at a moment's notice, the "Liebestraum" of Liszt, and the Wagner-Brassier "Magic Fire" music, and played also some of the accompaniments. Mr. Barnhardt, the basso cantante, sang two of the songs rendered the evening before at the Oakland Orpheus Club concert. Nathan Landsberger, the violinist, accompanied on the piano by Miss Landsberger, won hearty plaudits for his interpretation of the "Elegie" of Bazzini and a Hungarian Caprice full of technical difficulties. Mr. Landsberger is teacher of violin in the California Conservatory of Music, which is directed by Otto Bendix.

Next week we have Fannie Bloomfield-Zeisler, whose recitals we are all looking forward to with liveliest interest.
MRS. A. WEDMORE JONES.

Kaltenborn Quartet in Maryland.

THE following extract is from the *Cecil Whig*, of Elkton, Md., of March 15, 1902:

On Friday evening last the Kaltenborn Quartet, of New York, gave a concert, and no words can express the delight it gave the cultured people who listened to it. Some of it was bright and cheery, other parts solemn and delightful, and again as dainty as the most exquisite lace work. At the close of the delightful program the quartet was asked to play again. They kindly played three charming selections and then left us. We trust that again we may have this pleasure.

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ST. LOUIS.

St. Louis, April 7, 1902.



THE greatest musical event of the season took place in the Odeon Thursday evening, when Madame Nordica gave an operatic recital in the presence of over 2,000 enthusiastic people. St. Louis is not much given to wild displays, and is somewhat inclined to take good things for granted, but Thursday evening multitudes of people were standing waving their handkerchiefs, applauding and shouting in a vain effort to manifest their appreciation of the great soprano's remarkable singing. On December 9 last Madame Nordica gave a song recital in the Odeon to a crowded house. This was two weeks before the Grau Opera Company opened, and the recital was practically a test of strength between the solo artist on the one hand and the opera company on the other. It is doubtful if Mr. Grau's receipts for any of his performances equaled those of the Nordica recital. At the suggestion of Homer Moore, who had charge of the local arrangements at that time, Madame Nordica decided to return to St. Louis, and asked Mr. Moore to arrange the program for the occasion. He suggested that it be composed almost entirely of operatic music, and as the result last Thursday evening, Madame Nordica sang "Angels Ever Bright and Fair," from Handel's "Theodore"; "Voi, Che Sapete," from Mozart's "Figaro"; Beethoven's "Ah, Perfido"; the Polonaise from Thomas' "Mignon"; "Elsa's Dream," from Wagner's "Lohengrin"; the Hungarian aria from Erkel's "Laslos," and the soprano part in the sextet from "Lucia." After repeated recalls, occasioned by her remarkable rendering of the Polonaise from "Mignon," Madame Nordica sang Roger's exquisite song, "At Parting," and after the Hungarian Aria, Brunnhilde's Call, from "Die Walküre." Madame Nordica says that this is the most remarkable concert program she ever gave, and suggested to Mr. Moore that he have it framed. This he is thinking of doing, along with a magnificent portrait of the great artist.

Madame Nordica was assisted by Mme. Katharine Fisk, the well-known contralto, who contributed "Oh, My Son," from Meyerbeer's "Prophet"; "Che Faro Senza Eurydice," from Gluck's "Orpheus," and the "Invocation to Love," from Saint-Saëns' "Samson and Delilah," and as an encore Nevin's song, "Oh, That We Two Were Mating." The concert closed with the Sextet from "Lucia," sung by Mesdames Nordica and Fisk and George C. Carrie, James Rohan, Homer Moore and James Garfield Stanley. Mr. Carrie and Mr. Stanley are both pupils of Mr. Moore, and are looked upon as being in the front rank of St. Louis singers. Both are young men, and Madame Nordica predicted for them a successful future on the operatic stage.

On Tuesday evening, April 8, the Apollo Club, a male chorus of sixty of the best singers of this city, gave its last concert for the present season. The most remarkable number of the program was the Sextet from "Lucia," arranged for male chorus by Paul Mori, organist of St. George's Episcopal Church in this city. This number aroused the greatest enthusiasm of the evening, and had to be repeated. Mr. Mori's arrangement was remarkably satisfactory, but may the Lord help the first tenors if a less competent chorus than the Apollo Club ever attempts to sing it. The soloists were the might-have-been great De Marchi and Mme. Louise Homer, of the Grau Opera Company. Madame Homer was much more successful and increased her popularity very considerably.

It has been announced that Alfred G. Robyn, for ten years conductor of the Apollo Club, has once more tendered his resignation. No great alarm is felt in musical circles or by the members of the Apollo Club, as Mr. Robyn is in the habit of doing this sort of thing. It may

be that he and Santos Dumont may get together while the latter is in St. Louis. Certain it is that Mr. Robyn has remarkable facilities for getting up in the air on slight provocation, and nothing but his equally remarkable talent as a musician saves him from serious bumps when he comes down again.

Friday evening, April 11, a concert was given in the Odeon for the purpose of raising money to purchase a bust of the late Charles Humphrey, who, it will be remembered, committed suicide about a year ago. The concert was hardly well attended, and there was considerable feeling against the enterprise, many holding that his friends would have shown better taste and judgment had they gone down into their own pockets for the money, which they wished to spend in his honor, rather than getting a number of partially willing or not at all willing people to furnish a concert program or to buy tickets for one. Some of the best local talent appeared on the program, and the performance as a whole was interesting and enjoyable.

The last two Thomas concerts for the season took place last week, and were attended by fair audiences. The programs were interesting and appealed powerfully to the musical taste of the listeners whether in the profession or out of it. The first two concerts of the season, given last November, were made up largely of selections from the works of the three big B's. The impression produced cost the local guarantors not less than \$1,000, because a large number of people refused to again place themselves within the reach of so much discomfort. Mr. Thomas' idea of educating the public needs revision, at least at this longitude. One might as well invite the average reader of THE MUSICAL COURIER to begin his studies of Egyptian history by attempting to read the hieroglyphics on the obelisk in Central Park as to forward musical education in these parts by such programs. Even the musicians of the Thomas Orchestra complained of the nature of the programs performed last November. As the result of numerous remonstrances the second group of two concerts was much more interesting, and the last two of such a nature that there is a strong demand for his return next season.

The Choral Symphony Society, at the suggestion of Homer Moore, has invited the Apollo Club and the Morning Choral Club to assist in the benefit concert to be given on the evening of May 2 in the Odeon. The desire is to raise \$2,000 with which to reduce the deficit for the past season. Next Monday evening a meeting has been called of the subscribers of the guarantee fund to determine on the policy for next year. The very best policy that can be determined upon would be for the guarantors to content themselves with continuing their subscriptions for next year and engage a manager and a suitable conductor to carry forward the work of giving the concerts. The would-be managers, male and female, have certainly had time enough to learn that they are dismal failures in planning and carrying out the work of a great musical organization.

Thursday afternoon Charles Galloway gave his last organ recital for the season in St. Peter's Church. He was assisted by the Hennemann's Ladies Quartet and Miss Rose Wirthlin, contralto. Miss Wirthlin is the best known pupil of Mrs. Haines. She possesses a contralto voice of remarkable power and beauty and bids fair to make a name for herself as a vocal artist of the first rank in this vicinity. Mr. Galloway's program was made up entirely of selections from the works of Guilmant, with whom he studied for four years in Paris. Mr. Galloway is the finest organist that has ever called St. Louis his home,

and his recitals have exerted a powerful educational influence.

The Castle Square Opera Company will close its season in this city next week. During the present week the two operas performed were "Romeo and Juliet" and "Tannhäuser," and the performances have been creditable to all concerned, excepting that the orchestra was not sufficient for "Tannhäuser."

HANS WETZLER.

THERE is no question that the several orchestral concerts given in this city recently by Hermann Hans Wetzler have concentrated upon him the attention of many musical people who otherwise would have continued only to know him as a thoroughgoing musician and excellent organist. His interpretations are novel, modern and effective dramatically, in a sense that calls for discussion, which always makes a conductor important. He seems to have his men under good control, taking into consideration in particular the fact that they are mostly created orchestras gotten up for the occasion, and educated only after a few rehearsals. What Mr. Wetzler could do with a permanent orchestra is an entirely different proposition, for, judging from what he is doing with these created orchestras, he has certainly accomplished great results.

As a composer his orchestral arrangement of the Organ Sonata No. 1, E flat, by John Sebastian Bach, played at one of his concerts—a mere technical study by Bach, but elaborated by him for the orchestra—establishes him as a man of thorough training and of broad conception of ideas. What Mr. Wetzler proposes to do next season is to give half a dozen orchestral concerts, but we recommend to him some scheme whereby he will have his men under rehearsal and have the same players constantly, if that can be accomplished in the city of New York. It is a herculean task we will admit, but it ought to be done.

Women's String Orchestra.

THE Women's String Orchestra Society, of New York, gave its third concert of the season on Wednesday evening, April 9, at Mendelssohn Hall.

As usual, a large and extremely brilliant and fashionable audience was present.

Carl V. Lachmund, the conductor of the society, wielded the baton, and Mrs. Emma Pilat Green, the "concertmeister," played Wieniawski's "Polonaise Brillante." The program was as follows:

Concerto in G, Brandenburg.....	Bach
Serenade (first time in America).....	Weingartner
Fantaisiestück, Im Frühling.....	Ernst Heuser
Polonaise Brillante.....	Wieniawski
Mrs. Pilat Green.	
Polonaise, from Serenade, op. 12.....	Herbert
Marsch, op. 2 (allegro moderato).....	Karlowicz

ALBERT MILDENBERG'S BUSY MONTH OF CONCERTS.—Albert Mildenberg, the pianist, has been having a most successful season. As may be seen by the subjoined list of engagements for one month, his time has been quite well taken up. March 23 and April 2, with Kaltenborn Quartet, Staten Island Club; April 4, Woman's Club, Wilmington, Del.; April 16, concert at Waldorf; April 17, Hobart Smock's recital at Waldorf; April 23, concert at Newburgh, N. Y.; April 27, concert at the house of Mrs. Dr. Culver, New York; April 29, Classical Seminary concert, New York.

A STRAUSS ANNIVERSARY.—Richard Strauss' father: Franz Strauss, has just celebrated his eightieth birthday. He was for a number of years the leading horn player in the Royal Orchestra and teacher of that instrument at the Royal Akademie der Tonkunst.

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For Particulars apply to "Saturday Extra Department."

PADEREWSKI is becoming a second Patti in his farewells!

THE Sunday concert nuisance seems to be about "scotched" in New York.

IT may be that when he goes to Europe Mr. Grau will have a heart to heart talk with Hertz.

AN English opera is announced for Covent Garden. It is by Herbert Bunning, the libretto founded on an Anthony Hope romance. But the amazing announcement is made that the work will be sung in French. Then why call it English—you know? Possibly the music is French, too!

THERE may be a Jean de Rézke opera house in Paris. It is an old idea; \$1,250,000 is to be raised for a model theatre near the Etoile. Oh, la la! Where is this solid cash to be dug up? M. de Rézke is to act as "directeur artistique" for ten years. A conservatoire is to be attached where singing and acting are to be taught. Ohé Mamma!

WHY should the *Sun* insist as it did last Sunday that Walter Damrosch's presence at the opera here "has done much to improve the quality of the performances in which he was a factor?" Is not this nonsense, in view of the fact that there is no improvement and that other conductors are mentioned to assume the direction of German opera?

CALVE has been engaged by Mr. Grau for next season, but at a considerably lower salary. She did not draw big houses in "Carmen" in Chicago, and she does not sing as she did. This gave her manager the cue. But he should acknowledge publicly, as he does privately, that THE MUSICAL COURIER is to be thanked for cutting down the outrageous sums paid to foreign singers. The time is ripe! And THE MUSICAL COURIER is an undisguised blessing to Mr. Grau!

M. FINCK believes that a great conductor is as important as a great orchestra. Hear what he says in last Saturday's *Evening Post*:

"The importance of the lesson taught by such a situation cannot be too much emphasized at present, when so much is being written in this city about the need of a permanent orchestra. The best orchestra in the world becomes mediocre if it is presided over by a mediocre conductor. Think what an entirely different thing the Boston Orchestra has been under its several conductors—Henschel, Nikisch, Paur, Gericke! This shows that the conductor's the thing, not the orchestra; just as, in the recital hall, the pianist's the thing, not the piano. First catch your conductor! The only sensible plan was that carried out a few years ago, when some wealthy admirers of the late Anton Seidl got up a fund for a permanent orchestra for him. If he had died after it was established, that would not have ruined the plan, though it would have been difficult to find a worthy successor to him. There are rumors of two separate attempts being made at present to establish a permanent orchestra in New York. If either of them succeeds, and the conductor is not a great man, it will be a calamity to this city, instead of a blessing."

And the writer of a letter to the *Evening Sun* last week contends that the New York Symphony Orchestra was and is—for it still has a corporate existence—the best and only permanent orchestra that this city ever boasted. But, as Mr. Finck would say—how about its conductor?

ALBERTO FRANCHETTI.

BARON ALBERTO FRANCHETTI, whose picture may be found on the cover of this issue, has just had his grand opera "Germania" produced in Milan. Franchetti, who is connected by marriage with the house of Rothschild's, is a highly gifted composer of experience, who was carefully trained in the most modern methods of music drama. His tendencies are those of the latter day school, as we well remember when his opera "Azrael" was produced at the Metropolitan Opera House, November 26, 1890. The work was gorgeously mounted and the cast an adequate one. "Azrael" was sung several times during the season of 1890-91. Our Milan correspondent in a letter published this week gives a detailed account of the premiere of "Germania."

M. R. GRAU hopes that he will be able to do without Wagner opera in the vernacular next season. If this be the case he will not need Alfred Hertz until next spring, when the Ring may be sung with Ella Gulbranson as Brünnhilde. Ternina is not to return. Mancinelli and Flon will thus bear the burden of the conducting. Mr. Damrosch may go with the Melba Company as conductor.

WE lately published a couple of articles on Wagner's autobiography. They were based on communications sent to the *Leipsic Signale* by its Vienna correspondent, Ludwig Karpath. Almost every statement in Karpath's articles is declared according to "an authentic Bayreuth source" to be erroneous. The autobiography extends not to 1861, as Karpath gives it, but to 1864. Three volumes of the work were printed in Basel, a fourth in Bayreuth, and not in three but in thirteen copies. There is no mention made of the publication of the work, or of extracts from it, at thirty years after Wagner's death or at any fixed date.

SAYS a New York daily paper: "The patronage of the opera in Chicago was astonishingly small in view of the fact that for only two weeks out of every year is there an opportunity to hear such performances. And Chicago possesses that great educator of public taste, a Permanent orchestra."

THOUGHTS ON THE OPERA.

Yes, and that is exactly the reason why opera, particularly the carelessly arranged opera as conducted in America, cannot become productive of financial gain in Chicago or Boston or wherever a Permanent orchestra has gained a footing. The spirit of Permanent orchestra is not only averse but hostile to opera as an institution, and, as a matter of course, when the Permanent orchestra has succeeded in revealing itself to communities such as Boston, Cincinnati and Chicago, and the force of its art influence has become recognized as not only educational but æsthetic, the opera, particularly the speculative opera scheme, with its star centres and its barefaced proposition embodying the pandering to the most ordinary musical taste, viz., the propaganda of the individualized singer, through whose success the company is enabled to pay its dividends—that opera cannot succeed.

Here is this indifferent community, where rich men purchase pictures to see their names in the auctioneers' sales column the next morning, men who cannot distinguish a Corot or a Rousseau from a ten dollar landscape sketch and pay thousands for pictures they never after have time to see; where jabbering women in the Metropolitan Opera House boxes make that place a fashion joint to exploit their vulgar display of jewelry, and where music as an art is looked upon by them as bour-

geoise—here the Permanent orchestra cannot thrive, for the idea itself cannot take root. The opera has destroyed the Permanent orchestra germ, and the very fact that Mr. Paur was at one time associated with the opera and is now negotiating with Grau places a Paur Permanent orchestra beyond successful possibility.

Mr. Henderson, of the *Times*, strikes a keynote when he asserts that the Conductor and the subscribers to the fund should not be considered on the question of a Permanent orchestra, but remove the chance of a personal exploitation and nine in ten possible subscribers will withdraw into their shells and will refuse to become subscribers. It is this vulgar publicity that is depended upon to organize a Permanent orchestra.

\$25,000 OFFER.

In order to get order out of chaos THE MUSICAL COURIER herewith makes a direct, plain, common-sense proposition for the organization of a Permanent orchestra. No conductor, no board of management to be considered until the full sum of one million (\$1,000,000) has been subscribed, this paper herewith offers a subscription of \$25,000 to start a Permanent Orchestra Fund, this fund to be subscribed between this date and March 1, 1903, the day being fixed in order to give ample time to organize or select orchestra and conductor to begin the work of public performances season 1903-1904.

The only condition besides the one making it necessary to have a fund of a million dollars (which is a bagatelle for New York city) is the agreement that the organization is to be a Stock Company, under the laws of the State of New York, with three trustees managing the fund and one of the three trustees to be the manager of the orchestra. This condition is essential in order to give one man instead of a committee the Supreme Control, subject to the by-laws of the Company, for a committee cannot manage the enterprise. Furthermore, to be successful it must be a stock company in order to conduct the business (for it would be a business) on business principles. That is all, and we believe it is sufficient. It is well known that this paper, which never offers premiums and has never participated in any cheap musical schemes, is in earnest when it makes such a proposition—such a bona-fide proposition. There are twenty-five men in this big town who would not even feel it if they were to subscribe each of them \$50,000 to such a fund, and that would be more than is required and 25 at \$40,000 or 40 at \$25,000 (39 in fact so long as \$25,000 have now been subscribed) should at once be found to rally around this proposition.

Ladies' committees, mixed committees or any kind of divided control or control depending upon any sort of committees would kill the project at once. The association of any conductor with the plan would destroy its chances, for the New York Permanent Orchestra must first be established before a conductor becomes a question; the question of a conductor must devolve upon those who have shown first of all their ability to organize a Permanent orchestra, and as the stockholders are to select three Trustees these will see to it through one of them—probably the Trustee on Conductor—that a proper conductor will be found. There would be a Trustee on the Hall, a Trustee on Finances, a Trustee on Conductor, &c., &c., and the business management depending upon business men conducting the affairs of the organization under Corporate Laws all Utopian schemes would be banished and a practical American business scheme would go into operation.

As a matter of course the business men who are now interested in the business known as the Metropolitan Opera Company would do their best to discourage the Permanent orchestra scheme simply because they would discern that in it there lurks a business competition. And that would be true. The Permanent orchestra—90 to 100 players, with

soloists not taken from the opera, and giving for 25 or 26 weeks a Friday afternoon and a Saturday Evening Concert and other occasional concerts, would signify not only a business competition but an educational influence which would do for New York what their permanent orchestras have been doing for Boston, Chicago and Cincinnati, and the opera would be influenced and affected here by the higher musical education as it is in those cities, where the star system is becoming more unpopular with each year through the artistic and intellectual advancement of the students of music who are cultivating their Permanent orchestra concerts.

The opera in New York is a menace to the whole future of music here. Even if it were an artistic endeavor it should not exist as apart from or hostile to a Permanent orchestra, but being a social fad, being a scheme to foist star singers upon the public at the sacrifice of all that is true and artistic in opera, being managed by a speculative spirit that is an antithesis to art, being a foreign fungus and not in touch with our national life, it must be a blight upon our musical development, and it is a blight and a curse too. The Permanent orchestra can save us, but it must be a practical plan, and not built upon amateur enthusiasm or enthusiastic dilettantism. It must be as clearly conceived a Trust as this is or as any Trust before the public, and one man must guide it and be made responsible for its future. And we could now put our hands on that man's shoulder if we were near enough this moment.

ACCORDING to the Emersonian philosophy a man may conceive a great original idea and lose the glory of it through timidity or delay. There are also other wise men who declare that thoughts are tangible, but neither Emerson nor other pro-

THIS DEADLY

PARALLEL.

The deadly parallel is a sin which all honest writers abhor. When a simple musical criticism about a popular singer with a national reputation can be stolen and appropriated word for word to advertise an unknown vocalist is it not time that some one went to jail? Here is a deadly parallel as stupid as it is daring:

Charlotte Maconda sang the Mad Scene from "Lucia" and carried her audience by storm. She has a pleasing presence, and her clear, forceful soprano is a delight. Her execution of the dainty music, with flute obligato, was thoroughly admirable. Other artists of greater fame have sung this same selection here, but no one with more instant success. She was so enthusiastically applauded that she was forced to repeat the finale, receiving at the close a repetition of the ovation with which she was at first greeted.—Portland (Me.) Daily Advertiser, October 12, 1898.

"Maureen Mirella" sang "Sweet Bird," from Handel's "Penseroso," and carried her audience by storm. She has a pleasing presence, and her clear, forceful soprano is a delight. Her execution of the dainty music, with flute obligato, was thoroughly admirable. Other artists of perhaps greater fame have sung this same selection here, but no one with more instant success. She was so enthusiastically applauded that she was forced to repeat the finale, receiving at the close a repetition of the ovation with which she was first greeted.—From a press notice credited to the New York Herald and published in the official program of the fifth annual Louisville (Ky.) Music Festival, to be held in the Auditorium at Louisville, April 21, 22 and 23, 1902.

Madame Maconda, who is to be one of the soloists at the coming festival at Louisville, received, as did the other artists who are to appear, copies of the advance program, and in that way the theft of the Portland *Advertiser* criticism was discovered. It is a clean case of "murder will out." At the office of the New York *Herald* it was emphatically stated that no one there ever heard of Maureen Mirella, and, of course, the criticism credited to the New York *Herald* never appeared in that paper. In

the printed program of the Louisville Festival no date is affixed to the criticisms. Consequently, neither the directors of the Louisville Festival nor anyone else knows when or where Madame Mirella sang Handel's "Sweet Bird," described in the plagiarized criticism.

On the other hand, the Maconda criticism appeared in the *Daily Advertiser* of Portland at the time of the Maine Music Festival, October 12, 1898, and some time ago Madame Maconda issued a booklet of eight pages containing criticisms of her singing at the Maine music festivals in 1898 and 1899, along with other criticisms of previous and more recent dates. These criticisms, as well as many others republished in THE MUSICAL COURIER of her singing, have been widely circulated.

It is rarely that THE MUSICAL COURIER republishes press notices for advertisers unless the dates are affixed. Under no circumstances are impersonal press criticisms accepted, and if this rule prevailed everywhere Madame Mirella could not have been imposed upon. We take for granted that the language stolen from the Portland *Daily Advertiser* is the work of an indifferent manager or incompetent press agent, and that the singer herself is not guilty of the stupid and daring plagiarism. Crediting the criticism to a great paper like the *Herald* is the most heinous part of the transaction.

Following the stolen criticism from the Portland *Advertiser* in the program of the Louisville Festival there is another about Mirella, credited to the St. Louis *Republic*. This one reads very much like an old criticism of Maconda from the *Tribune*, only that a few words have been substituted for others in the original article. No date appears with this St. Louis criticism, and very likely the extract was never published in the *Republic*, and this criticism, like the one copied from the Portland *Advertiser*, is the easy work of a lazy press agent.

It was a clever editor who once told an ambitious young applicant for a reportorial position on his paper that reading papers was easier than writing for them. The force of that editor's humor will be appreciated by all who behold the stupid, daring theft of an ordinary newspaper paragraph.

MODESTE TSCHAIKOWSKY, a brother of the late composer, has compiled "Das Leben Peter Iljitsch Tschaikowsky"; it is appearing in instalments from the press of P. Jurgenson, Moskau-Leipzig, and is translated into German by P.

THE NEW TSCHAIKOWSKY BIOGRAPHY.

When complete this work is to fill two volumes, of which the first covers the period from 1840 to 1877. The dedication is to "S. Tanejew, and all those to whom the memory of Peter Iljitsch is equally treasured and holy!"

The material out of which the brother has drawn consists of over 6,000 letters to the composer by various persons; 4,112 letters and extracts from the subject's diary; miscellaneous letters and documents; musical and literary manuscripts of Peter and books from his library—some annotated by the composer; besides these the author mentions the works of Mordwinoff, Kaschkin and the newspaper reviews of Tschaikowsky's compositions. Then there is a final note of thanks to Laroche, the collaborateur of the first volume, and the many friends who have contributed incidental items. The illustrations are interesting and numerous.

"Regretting the past, trusting the future and dissatisfied with the present—that is my life." With this quotation from one of Peter Iljitsch's letters the author begins his minute description of the life. And at the very start the reader is told of Tschaikowsky's democratic opinion of his ancestry: the family seal and crown of the family he declared "fantastic," and insisted upon the plebeian origin of his forefathers; but he drew a sharp line against any imputation that he derived from Poland—this

unleashed his wrath. Russian he was; and that devotedly.

His entire line of ancestry shows the name of not a single musician, and only those of three musical dilettantes; and his greatest traceable inheritance was intense nervousness, probably handed down from his grandfather who was an epileptic!

The parents of the composer may be dismissed with a few remarks. They were very lovely and homely people. The mother was the second wife, and seems to have been a woman of fine parts, admired of all for her beautiful eyes and shapely hands. The picture of the family life of these good people is drawn as might be expected by a loving son. Detail abounds, and the reader sometimes yawns over it because, no matter how touching it be, it has no direct relevance with the life of the composer save that happened during his years. Against this careful outlining of everyone connected with the household there is a lapse of adequate mention of outside conditions—political and historical, which are most valuable to the student.

Peter Iljitsch was born April 25, 1840, at Wotkinsk (Government Wjatka), where his father was stationed as superintendent of the mines. The child's first teacher was Fanny Dürbach, the family governess, who was devoted to the little one, and contributes some tales about her beloved "Peterchen." Already as a mere mite he had great love for Russia, and in thumbing the atlas one day he kissed the map of Russia and spat at the balance of Europe. When his governess reproached him, complained that he had also spat at her because she was French, he answered that he had carefully covered the map of France with his hand, and was consequently innocent.

He was from all accounts, and in this biography they appear without number, a very sensitive child, and this trait he never outgrew. Besides, there is mentioned a love for verse making and piano playing. Of the former the book contains a fac-simile page of French verse, written by the child in 1847, an extract out of one of his copy books. He had no early training in music, but seems to have been enamored of an orchestration which ground out Bellini, Mozart, Donizetti and Rossini. This, thinks his biographer, was the beginning of his love for Italian music, which lasted to the end of his days. Then the inevitable piano teacher was introduced into the house, and the child's great happiness is recorded when he played for a friend of the family two of Chopin's mazurkas. When, as late as 1833, he learned that his first teacher of music was in need he directed his publishers to send her money, writing: "My first music teacher asks help of me, and I am so much in her debt that I certainly cannot refuse such an appeal."

The dwelling place of the family shifts, and the child's musical education is resumed in St. Petersburg under a certain Philipoff; here he succumbed to measles, and it left him a victim to nervous attacks. Again the family moves—this time to Alapajew, and Peter is described as a lazy, disinterested child of nine. But his piano playing is praised, and he is credited with some composition. His parents did not think highly of the life of a professional musician, besides fearing a return of his nervous malady, so the calling of lawyer is chosen for him, and at ten he is sent to St. Petersburg to school.

For ten years his love for music lies idle. Among his acquaintances few were musically inclined, and the art almost passes out of his life save for occasional visits to the opera.

The school years of 1852-1859 do not read interestingly, and of the future musician there is not a trace at hand. The noteworthy character introduced is Alexei Apuchtin, his schoolmate, later a famous poet, but already at that time admired by Turgenyev. Despite the influences surrounding him in direct contrast to the early traits Tschaikowsky develops into an aimless and careless young man.

In 1859 he leaves school and enters the department of "Justiz-Ministerium." A photograph of that time shows an uninteresting, phlegmatic looking youth, which he was. An incident records one of his traits: He was entrusted with the delivery of an official document; on the street he met a friend, and during the course of conversation forgot his errand, tore the document absent-mindedly into small bits—and chewed them up. Of course he was not a glittering success in the department and complains that others are promoted over his head. His only sorrows of that time seem to have arisen out of a lack of funds and unrequited love; and his joys, watching the ballet and imitating Ristori.

Incidental mention is made of his various teachers in music during the school years, and also the fact that the pupil improvised well at the piano; beyond this there is no hint of talent. But in 1861 he regards seriously the proposition to take up music as a profession. This desire probably arose out of his dissatisfaction with his position, and also out of satiety of a lazy life. He is beginning to realize the responsibility of things—the family began to separate; the mother had died, and Peter Iljitsch took some interest in the younger twin brothers, of which the biographer is one.

Then as a sort of secretary to a certain official—who for reasons is mentioned as "W. W."—he travels to Switzerland, Germany and Paris. In the latter city he heard Patti sing, but found in her voice "nothing remarkable." The companionship with "W. W." is suddenly dissolved, and he returns to Russia.

However, a sobering influence has been at work, and in the fall of 1861 he writes to his sister that he has begun to study thorough bass and is making progress: "Who knows but that in three years you may hear my operas and sing my arias!"

At this time he was studying theory with Zarembo and also learning the Italian language. His position in the department he still retained, and besides found time for social affairs. Modeste writes that before that he never could reconcile the name of Peter with the word "work," and it was incomprehensible to him to see the persistency with which Peter began playing those "horrible" preludes and fugues. He also played with friends four handed arrangements of some Beethoven symphonies.

In 1862 Peter hoped for a promotion in the department, which again passed over his head, and this circumstance seems to have decided him finally to make music his profession. He enters the newly opened music conservatory in St. Petersburg, but does not know whether the experiment will result in "a famous composer or a poor music teacher." Gradually his companions disappear from the correspondence, there are fewer mentions of card playing and balls, and music absorbs his time and interest. The change is now completely accomplished.

Here Hermann Laroche, later the Russian music critic, enters his life and proves an important factor; then he was a fellow student of Tschaikowsky at the Conservatory. In the early part of 1863 Peter resigns his position at the department and devotes all his time to the study of music. The financial affairs of the family were not brilliant: The father had lost all his money and was paying debts out of his present salary; so he could offer Peter little more than room in his modest home, which he had rented in St. Petersburg. But the boy was determined to get on and give private lessons to pupils sent him—some by Anton Rubinstein; and his earnings amounted to about 50 rubles a month.

Still he was happy, and in his little room, which boasted a bed and a writing table, he began cheerfully his slavish life, frequently working through the entire night.

This brings us to the end of the first instalment of the biography.



I DREAMT I DWELT.

I dreamt I dwelt in the Canongate
At the top of a common stair;
And, in all my dream, what alarmed me most
Was a man with a red head of hair.
There were steps too many to count; the house
Was five stories up in the air;
And, next to that man, what alarmed me most
Was that terribly, steep common stair.

I dreamt that one day I went out at the door
And tumbled down the stair;
And the very first thing that I fell up against
Was that man with the red head of hair.
We went tumbling down to the passage beneath,
And I had hold of his hair.
I was afraid of the man, and afraid to let go,
So I clung to him, all down the stair.

I dreamt among other accomplishments
That man had learned to swear:
And I'll never forget the language he used
As we tumbled down the stair.
I said that my foot had only slipped,
And I was not to blame,
That I was glad his hair had not been clipped:
But he swore at me, still the same.
R. K. S., Bonnyrigg, in London Academy.

FIRST scene from my new play: A back room in the piano palace of Paderewski, the Terrible Pasha of the Hundred Tales. The Tyrant is reclining on top of an old grand, comfortably padded with the manuscript scores of "Manru." Enter the Grand Vizier Adlingtona. He trembles visibly. Pasha P. beckons him with his hypnotic eyes. The Vizier falls on his knees and awaits orders, his face the color of clay.

"Are there any of them left in the iron cage?"

"Only two, Sire."

"Their names!"

"Spaneker, of the *Musical Zeitung*, and Hunuth, of the *Staats-Courier*."

"Ha!" Long, sad pause. The Grand Vizier sobs to himself in the key of P.

"Where is Padre Martinez? Is he still impenitent?"

"Yes, Royal Gazaboo. Out in the cold *World* writing gavottes."

"Ho! let him keep the ball and chain on his leg." The Vizier moaned gently.

"Have the impenitent pair boiled in Pilsner, heated to a terrific temperature. No! Stay! I have it." He turns languidly in the direction of a large Pianola.

"Here, take this to the brass cell and have them chained near it. It contains the first act of 'Manru.' Let them hear it for a week. Perhaps then they may think differently of my music—!"

"Yes, Sire. It is well." But the Vizier paled beneath his make-up.

"What has become of the others, Slave?"

"They all died of indigestion in the Beefsteak Dungeon last week, O Ruler of the Spheres." The curtain drops as the man in the moon motive is heard in the back yard.

The following is from a boulevard journal:
Dans un lycée de jeunes filles.

Le professeur demande aux élèves de lui citer des phrases célèbres. L'une d'elles, que l'on avait probablement menée entendre Lohengrin, pro-

nonce l'adieu du héros: "Ainsi, sois remercié, ô cygne!"

Le Professeur (étonné).—Mais savez-vous au moins qui a dit cela?

L'Elève (victorieuse).—Mais oui, monsieur, c'était Léda!



Herr Wilhelm Jagd, of the *Abendsonne*, tells the truth most eloquently in this paragraph:

"In any review of the musical year of 1901-2 in this town, let it not be forgotten that among all the concertizing pianists that have harvested—and harrowed—this overworked field, the pianist whose work had most of vitality and vivacity was a woman. Exception can justly be taken in favor of a certain distinguished Pole, whose commanding figure stands alone and sovereign. But of the more strenuous multitude, the public can well afford to cherish the name of Fannie Bloomfield-Zeisler, of Chicago."



My daring paragraph about London and Richard Strauss was pulled up sharply by Hermann Klein himself, a music critic for years in the Thames city. Mr. Klein most obligingly sends me the following list of Strauss works produced in London. It is a fair showing, and about one-hundredth of New York's showing. However, New York is a musical city:

1895, Overture, "Guntram" (Queen's Hall).

1896, Symphonic Poem, "Till Eulenspiegel" (Crystal Palace).

1896, Symphony in F minor (Crystal Palace).

1897, Symphonic Poem, "Also Sprach Zarathustra" (Crystal Palace).

1897, Quartet in C minor, op. 13.

1897, Symphonic Poem, "Tod und Verklärung" (conducted by the composer on making his London début at Queen's Hall).

1898, Sonata in F, op. 6, for piano and 'cello (Popular Concerts).

1898, Festmarsch, op. 1 (Queen's Hall).

1899, Sonata in E flat, op. 18, for piano and violin (St. James' Hall).

1900, Sonata in B flat, for wind instruments. Serenade in E flat, for wind instruments.

1902, Symphonic Poem, "Don Juan" (Queen's Hall).



A Baltimore clergyman made a row at the Authors' Club dinner to Andrew Carnegie last week. The *Sun* reports its finish thus:

"Crawford-Frost, who had turned his clerical waistcoat toward the exit, wheeled like a polo pony and hurled back in the diction of a melodrama hero: 'In order to convict this assembly of stupidity.'"

Was this violence necessary?



My last week's review of Hans Merrian's book, "Nietzsche-Strauss: Also Sprach Zarathustra" did not exhaust the subject; and in justice to both reader and author I conclude it to-day.

Strauss' tremendous composition begins with a growling pedal point on the low C, out of which the Nature theme arises in four unison trumpets. Twice this theme sounds, and each time it is negated by a minor chord from the full orchestra; then, with accumulated impetus it starts for the third time and triumphs in the convincing chord of C major. This impressive introduction is like the rising of some mighty sun, and reminds one of the dawn of day in the Nietzsche volume.

Man's first impression at the sight of bared Nature is one of religious tremor—this is to be heard in the throbbing 'celli and double basses. We are among the Dwellers of the Rear World; and these rely on faith to solve the Riddle of the Universe. Religion is present at the birth of man and belief. And the key of A flat, which paints the mysterious darkness of temples and the mystic dawn of light

under Christian domes, lends atmosphere to this entire division.

Already the motive of longing appears—but—notice the composer's fine sense of tonality values—not in its final key but in that of the religious mood: longing has not yet assumed its real form.

After the theme has sounded for the second time the mood suddenly varies and the Motif of Longing is heard in the fitting key of B minor. At this stage of existence man is yet in his infancy without the knowledge of wisdom or experience, so the answer to his longing must proceed from religion; and two horns set in here with a Credo. Strauss has sketched in a few measures the origin of religion and hinted at man's utter dependence on it. It is the mainstay of the dwellers in the Rear World, and as the division proceeds the feeling of religion broadens to a magnificent climax.

But even belief pales before the insistence of longing for the ideal, and the mood of religion vanishes while the senses assert themselves. Man steps from out of the light of dim domes into the glare of the sun and looks the World Riddle into the eyeless sockets: the Nature theme holds the attention.

The soul of man wavers, demanding an explanation of the past and the present, an equilibration between God and Nature. At this doubting point the organ answers with a Magnificat, immediately followed by the Credo in the horns.

Then there is a combat of themes—Nature against Religion—and out of it all grows an ascending figure which Merrian thinks should be termed the theme of sensuous passion; this becomes more emphatic and crunches religion under its thematic heel. This leads us into the division which Strauss has subscribed with the title "Of the Great Yearning."



Merrian thinks the principal importance of this division lies in the fact that it is a modulation between the preceding one of the "Dwellers in the Rear World" and the following "Of Joys and Passions"; logically it continues the struggle of contending forces pending the development of man. But at its close the one battle has been fought, and man has entered the arena of life to tilt for the desired goal.



"Of Joys and Passions" naturally falls into two subdivisions—the first an enchanting love song sung by the violins and then its contrast, a theme of reckless passion. The latter swirls along, man has unleashed his senses absolutely and bestiality rules, when suddenly the trombones belch out the theme of Disgust. An encounter between desire and disgust ensues and ends in a victory for the latter.



This is followed by a period of resignation and retrospect, which division Strauss has titled "The Gravesong." It sends us back to Nietzsche:

"Yonder is the island of graves, the silent one; yonder, too, are the graves of my youth. Thither will I carry an evergreen wreath of Life. Resolving this in my heart, I journeyed across the sea."

"O ye sights and apparitions of my youth! O all ye love glances, ye divine moments! How soon are ye dead to me! I think of you to-day as of my dead ones. * * *

"To kill me did they wring your necks, ye song birds of my hopes! Yea, at you, ye dearest ones, did malice ever aim its shafts—to hit my heart."

Musically it corresponds to the period of development, and is affluent in its polyphony. Themes are rehearsed in every conceivable combination, but a melody in the violin swings itself high above them all: "Yes, there is about me something invulnerable, undying, a something which cleaves rocks—it is my Will. Yet thou art an opener of graves: Hail thee,

my Will! And only where there are graves can there be resurrections. Also spake Zarathustra."

Now there sounds the theme of the World Riddle and Nature rules again. The atmosphere clears and peace prevails.



But the problem still remains unsolved and the following division is, "Of Science." Youth and its storms are behind him and man tries to approach the Sphinx by means of wisdom; he means to satisfy his longing with science. Here Strauss parades his cunning and, one suspects, also his irony; for he uses a fugue—the "most learned" of musical forms—to depict Science. And the fugue theme! Follow me patiently and applaud the logic of Richard. The first measure is the Nature Theme; the second an inversion of it but in the key of B minor; the tonality of the theme of Longing; in the third the two are foreshortened into triplets and their tonalities compromised; in the fourth the triplets are distended into half notes, the accidentals are exchanged enharmonically; and in the fifth measure, after having traversed all unnecessary tonal byways, he arrives at the dominant of the key of the first theme. Is this not a sound picture of grubbing wisdom?

In four voices, 'celli and double basses, this fugue continues on its devious path, and as one voice after another is silenced an episode appears based on the Nature Theme. But the several voices are soon stirred to life again and continue the fugue theme in distended value of notation and in the key of B major as a cantus firmus to figuration in the other instruments.

Merrian examines the psychology of this fugue with a microscope. The theme originally is in C major, is continued by each succeeding voice a fifth higher, and there are four voices. This results as follows: C, G, D and A major; the missing tonality is E major, which is necessary to modulate into the B major, in which key, as mentioned above, the fugue theme crops up as a cantus firmus. This hiatus is clearly denoted. And, to follow Merrian still further, a fifth voice would be impossible, because it is beyond the range of the "wise double basses." Merrian reads that the fugue theme in B major stands for the ideal, while the same in its original key, C major, represented actuality. And between the two there is a space which even wisdom cannot fill. While this is minute reasoning, let us grant that it is at least very neat.

The fugue grows more and more boisterous, and then fortissimo comes the cry of unexpressed longing which leads to a theme of the Ideal.

For the first time, and only as a hint, the Dance Theme flits by as a passing thought in the mind of Zarathustra, the thought of the "Übermensch." Just so, in August of 1881, at Sils-Maria, 6,000 feet above sea level, and even much higher over all things earthly, the idea of writing the book appeared to Nietzsche.

But the vision passes. The theme of Nature reappears and, nagging like a bad conscience, the Motif of Disgust. In the succeeding period of turbulence this sense of Disgust stalks about as the Spirit that denies all previously acquired wisdom, and it overcomes all opposition.



We are then launched into the next division: "The Convalescent." The crisis is to be a trying one for man. At the return of the "bad conscience"—the Theme of Disgust—the fugue is continued, but achieves immediately the key of E major, which in the preceding division seemed impossible, according to the rulings of wisdom. And from this on it is continued by violas, second violins and finally by the first fiddles themselves to the high C sharp. But to what avail? It all leads to no conclusion.

And now begins a merry play. Man, who has seen the vision of Dancing Happiness, is weary of

mere tone. "What avails all wisdom?" he cries and laughs aloud.

Here Strauss tests the limits of tone painting: The laughter is denoted by a sharp rhythmic figure in flutes, clarinets and bassoons; then in trumpets and horns—at first stopped and later shrilly bald—the sounds of laughter appear. All this time the fugue continues in every key and furiously, but it is laughed out of existence. Even the "wise double basses" join in the laughing derision until the fugue is killed.

Hardly has the fugue been laughed off the earth when the Theme of Disgust reappears, dominates the forces and leads to a fortissimo, exaggerated version of the Motif of Nature in the brass above hollow fifths in the balance of the orchestra and organ.

This superhuman and sudden exposition of Nature's force is overpowering. A long silence follows the outbreak. Man has been felled for the time: "Out of my abyss the voice has spoken, my innermost depth have I exposed to light. Advance! Reach me a hand—Ha! Let Go! Ha ha! Disgust, Disgust Disgust!—Woe is me!" "Hardly had Zarathustra spoken these words when he fell to earth as a dead one, and remained a long time as one dead."

This is the crisis of one who has not yet been able to put gravitation from him, one who has not learned to dance; one who dares not to transvaluate values. But with this crisis man has passed through the portal and has entered a new world.

Here the end of the first great division of the work is arrived at.



The second half of "Also Sprach Zarathustra" begins and man is born again. First the motives of Longing and Disgust are reconciled in a beautiful ascending theme. And now Strauss starts to dissolve the preceding four-cornered rhythm into a triple one of the dance. Man answers "yes" to all of life's questions, and the newly discovered world is discovered with jubilation. Now the motive of Dance gyrates its swirling way without interruptions from the Theme of Disgust and the bad conscience is appeased.

Now, too, the Theme of Nature is retailed by the first violins in dance rhythm and merges into the dancing song of Zarathustra. And now, finally, that the World Riddle has lost its awe for Zarathustra, we are to witness with our ears the transvaluation of all values—all that formerly oppressed the soul of Man now is drawn into the whirl of the dance; all gravitation is suspended; religion has abandoned its sombre garb and the Theme of the Dwellers in the Rear World smirks before us in waltz time. All the other themes have lost their weighty characteristics; the Dance reigns supreme.

The obstinate Theme of Disgust presents itself once more in the aggravating beat of four-four time, but its importance and its rhythm are lost in the tumult of Dance.

Motive after motive here is treated ideally—the spirit of weight has been suspended and everything dances lightly. The theme of Longing appears in the key of C major and the composer insists that everything ideal shall become real.



In the midst of this dancing orgy of joy sounds the bell of midnight. This is the final division, "The Song of the Night Wanderer." Nietzsche, in the later editions of his book gave this chapter

the heading, "The Drunken Song"; and on the heavy strokes of the *Brummlocke* he wrote:

ONE!
O man, take heed!
TWO!
What speaks the deep midnight?
THREE!
I have slept, I have slept—
FOUR!
I have awaked out of a deep dream—
FIVE!
The world is deep,
SIX!
And deeper than the day thought for.
SEVEN!
Deep is its woe—
EIGHT!
Joy, deeper still than heart sorrow:
NINE!
Woe speaks: Vanish!
TEN!
Yet all joy wants eternity, * * *
ELEVEN!
Wants deep, deep eternity!
TWELVE!

But Strauss chooses this symbol as the time when Zarathustra begins his journey into eternity. The hour of midnight is the hour of death, the goal of Zarathustra's career. This episode is an emotional parallel to the period when Zarathustra is felled to earth with conflicting longings. And the Theme of Disgust here stands forth as the Motif of Death, controlling the scene.

Zarathustra's earthly death is wonderfully translated into tone. The Theme of Death struggles with that of earthly strife and both succumb in a broken chord of C major. Then without any modulation the Theme of the Ideal sounds in B major and the transfiguration is achieved.

Again there is a faint reminiscent plea of the conquered themes. The Theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C-E-F sharp; and in the double basses and 'celli is repeated C-G-C—the World Riddle.

And the logic of this ending, you ask? The Riddle remains unsolved, and there is no reason why musically it should conclude to please the Philistines, who surely have forsaken it long before this.

Yet this ending is not as impossible as it sounds in the description—or even as it looks on paper. The chords in the conflicting tonalities are far removed from each other and the dissonance is not oppressive. Strauss is too great a musician to blunder in a matter of this kind. At all events the ending is strictly in keeping with the logic of the idea; and the idea is in this case—and should be in every case of honest program music—the controlling element.



Whether Strauss' system of thoughts is identical with Nietzsche's in this particular case seems of no great importance as long as Strauss has succeeded in following to the end the trend begun in his work.

And to those who know not its program, what will be the effect of this work? It ought appear to them of the same importance and stirring qualities as the composition of one of the older and consequently more esteemed masters of whose work the listener knows neither program nor thematic index.

Naturally a greater enjoyment awaits those who are able to appreciate the composition as a whole. But the only disappointed one will be the one who hunts "Motifs," and hopes to compass the meaning of the work by the superficial aid of a few themes. If earnest program music were built according to the meagre ideas of these Motive-hunters one could

pass laughingly over the whole scheme. Program music would be nothing more than a sequence of musical charades and open to the ridicule of all.

FOR the celebration of the centenary of the entrance of the Canton de Vaud (Suisse Romande) into the Swiss Confederation, the Vaudois Council of State has charged M. E. Jacques Dalcroze, the well-known Swiss composer, with the composition, poem and music of a Festpiel in three acts to be represented in July, 1903.

The work produces life in the Vaudois during the seventeenth, eighteenth and nineteenth centuries. It will be sung in the open air by 4,000 exponents.

MELBA is to visit this country early next year. She will be under the management of C. A. Ellis. The silvery voiced lady will appear only in concerts.

THE PADEREWSKI PRIZES.

It has been already announced that Paderewski placed the sum of 5,000 marks at the disposal of the "Beethoven House Society" in Bonn, to erect scholarships for young composers. The society now publishes the conditions of the scholarship competition.

1. Each scholarship shall be of the value of 500 marks, but several scholarships may be awarded to the same competitor.
2. The award of the scholarships and the payment by the society takes place on Beethoven's birthday, December 17, 1902. The society's obligation to pay the sum for an awarded scholarship ceases if the competitor dies or in the judgment of the society is not qualified to receive it.
3. The competitors are to be musical, without resources, who devote themselves to composition. They must be under twenty-five years of age.
4. Applications to enter the competition must be addressed to the president of the "Beethoven House Society," Bonn.
5. The application must be accompanied by
 - (a) A statement, supported by testimony, of the applicant's life, course of education and studies.
 - (b) Reliable testimony as to age and necessity.
 - (c) One or more compositions as proof of his talent and art, manuscript or printed, with an assurance of the work having been done independently.
 - (d) A statement in what way the winner intends to employ the scholarship.
6. Applications with inclosures must be sent in before June 30, 1902.

Bonn, March, 1902.

Babcock-Ingersoll Concert.

MRS. CHARLOTTE BABCOCK and Mrs. C. D. Ingersoll presented the following program at Studio 810, Carnegie Hall, last Monday evening:

Theme and Variations.....	Haydn
The Butterfly.....	Raczek
Menuette.....	Bocherini
Venth-Kronold String Quartet.	
Aria, Hérodiade.....	Massenet
Clifford Alexander Wiley.	
Berceuse.....	Grieg
Mazurka.....	Wieniawski
Mr. Venth.	
Si mes Vers avaient des Ailes.....	Hahn
Die Lorelei.....	Liszt
Vainka's Song.....	von Stutzman
Mme. Dora Phillips.	
What Is Love?.....	Owst
Am Meer.....	Schubert
Die Beiden Grenadiere.....	Schumann
Mr. Wiley.	
Invocation.....	Hubay
Capriccio.....	Goltermann
Mr. Kronold.	
La ci darem.....	Mozart
Madame Phillips and Mr. Wiley.	
Quartet, E flat, op. 12.....	Mendelssohn
Venth-Kronold Quartet.	

Mr. Wiley sang most effectively, especially his group of songs. Mrs. Phillips sang the Liszt "Lorelei" splendidly, and the string quartets were good. The audience, composed of the social and musical set, appreciated the superior music making of the evening, and applauded appreciatively. F. H. Warner was accompanist.

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CHARLES HEINROTH,
AND OTHERS.



The Musical Courier will be found on sale hereafter at the music house of Carisch & Jänichen, in the Corso Vittorio Emanuele No. 2, which is near the Duomo and the Galleria.

CORSO VENEZIA 65, MILAN, ITALY,
March 22, 1902. }

Premiere of "Germania" at the Scala.

"GERMANIA," the latest opera creation of the composer Alberto Franchetti, celebrated her premiere or her first appearance upon any stage, at the Teatro alla Scala, Milan, on Tuesday night, March 11. The audience was large, brilliant and most expectant; the coming of this new opera had been looked for for a long time, and after divers postponements was at last brought into view and hearing as above stated.

This new work is an opera in four acts, or, as announced on the theatre bills, is made up of a prologue, Acts I. and II., followed by an epilogue. The book is written by Luigi Illica, an able author of many other libretti, and the music is by Alberto Franchetti, the composer of "Azrael" and "Colombo."

To say that this newest composition was successfully presented and favorably received by the Milanese audiences (I refer to the first repetition in addition to the first night's performance) is to state the truth—a mere fact; but I cannot amplify by adding demonstrations, enthusiasm wild and unbounded. The major portion of the work, say nearly three-fourths of the opera, was accepted by the large audience as pleasing in story and music; the other portion, including all of the fourth act, or epilogue (a most ghoulish, ghastly scene—a battlefield strewn with the dead) seemed to remain somewhat in doubt as to its ultimate success. In time, no doubt, the public will also take to this last act and accept it as a necessary finale, a completion of the whole.

While the opera was not received with wild, frantic demonstrations of joy or a superabundance of enthusiasm, its success may be pronounced as safe and firmly established; and this success, I am inclined to believe, will continue to grow with better acquaintance of the music and its underlying story.

The story, as narrated by Luigi Illica, plays in the early years of the last century, during Napoleon I.'s conquest of Europe and his losing battles in Germany (Germania)—about the period 1806-1813.

Act I., the prologue, opens in a mill at or near Nürnberg. A number of students are gathered there disguised as millers, plotting, writing and printing pamphlets. The police, seeking to root out these societies of conspirators and their secret meetings, come upon this mill, but before their arrival the alarm is given and they find the

wheels moving and all the hands at work. Still, there are some surprises and arrests made, among them Worms, who sings the baritone part. Federico, who has gone to the wars, has confided to the care of his most trusted friend Worms the guardianship of his betrothed Ricke. Worms, however, has lost control over his own better nature and forgotten his duty to friendship and honor, and fallen madly in love with his charge; for this broken faith Ricke upbraids him, just before the return of his friend, her lover, Federico.

Act II. (Quadro I. on the bills) plays in the Black Forest, at a roughly constructed house, or hut, of a woodsman; time, 1806. Federico and Ricke are married in this scene, she telling him nothing, however, of her relations with their mutual friend Worms. After the ceremony we hear in the distance the voice of the returning baritone, who has escaped from prison and is rejoicing at the prospect of rejoining his companions. He enters the house and relates his escape. Learning there that Federico has married Ricke, his feelings get the better of him and he rushes out into the dark woods, followed by the unsuspecting Federico with a lantern to guide him on his way. Meanwhile Ricke, who has overheard all between the two men, is seized with remorse at having deceived the man she loves, and she, too, takes to flight. Federico returns and calls for Ricke, but there is no response. Upon the table he finds a piece of paper; in this Ricke tells him she has gone away—but why, wherefore—he cannot understand. The storm without is raging a perfect hurricane. At its highest pitch the thunder and lightning frighten Jane, the little sister of Ricke, who rushes from her bed into the presence of Federico, crying for Ricke and help. Here, from the innocent lips of the young sister, Federico learns of the attentions and infatuation of Worms for Ricke, and he now comprehends all that was not clear to him before.

Act III. (Quadro II. on the bills) takes us to Koenigsberg, the scene a great meeting of various fraternities of those troubled times. Those in attendance are all masked; Worms, at the centre of a long table, acts as chief spokesman. (This scene, by the way, bears a striking resemblance to the Revolutionary Tribunal scene in the third act of "Andrea Chenier.") Among those present is one who has the temerity to object to the remarks of Worms. He is at once challenged and tears off his mask, disclosing his identity. All are confounded at seeing Federico act thus. He accuses Worms of his crime; his violation of faith, his perfidy and treachery. The general consternation is great. Federico demands satisfaction for this outrage and forces Worms to fight. A duel is agreed to, but prevented by the timely appearance upon the scene of Queen Louise and her young son, the Prince. Swords are thrown down and a reconciliation is effected by Her Majesty between the two would-be combatants.

Act IV. (called the epilogue) presents the battlefield, after the three days' fighting at Leipsic; time, 1813. Here Ricke, accompanied by the lad Jebbel, is seen wandering among the dead in search of Federico, who is found wounded and in a dying condition. Worms, too, is discovered—dead. Ricke longs for Federico's forgiveness, while he, fast ebbing toward the end of life's stream, with all but his last breath, asks: "Chi ha vinto?" ("Who has conquered?") "Germania!" With which answer, and a vision in the distance of Napoleon and his army, head bowed, retreating sadly, Federico expires.

The cast of singing interpreters was as follows:

Giovanni Filippo Palm.....	Giovanni Gravina
Federico Loewe, student.....	Enrico Carnio
Carlo Worms, student.....	Mario Sammarco
Crisogono, student.....	Michele Wigley
Ricke.....	Amelia Pinto
Jane, her sister.....	Jane Bathori
Lena Armuth, old mendicant woman.....	Teresa Ferraris

Jebbel, her grandson.....	B. Silvestri
Stappa, the Protestant pastor.....	Giovanni Gravina
Luigi Adolfo Guglielmo Lützow.....	Carlo Ragni
Carlo Teodoro Körner.....	Oreste Lombardi
La Signora Edvige.....	Adele Ponzano
Peters, a shepherd.....	Ettore Gennari
German Chief of Police.....	Arcangelo Rossi
A policeman.....	Michele Samperi
A woman.....	Bruna Properzi
A youth.....	E. d'Essandri

Historic personages, students, soldiers, police, members and partisans of the Tugendbund and the Louise Bund, the Black Cavaliers (knights), woodsmen.

Director of orchestra, Arturo Toscanini.

Master of chorus, Aristide Venturi.

While this cast looks very large in print, it really contains but three or four principal characters, and only six or seven singing parts which rightly may be termed such.

The music of this opera "Germania" contains a number of melodies well known as German folksongs, simple, sincere, pretty and quaint, some of them; the "Wilde Jagd" (Lützow's Wild Chase, or Hunt), written by Weber, is also introduced repeatedly by Franchetti and treated in masterly style in his orchestral scoring and likewise vocally.

There are "leitmotives" and characteristic themes used in this opera which, naturally enough, were not noticed or recognized by the audience (and many of the musicians present) in many of these first hearings, but after numerous repetitions and enlightenment, analytic and explanatory, they will comprehend better and appreciate, if not really like or enjoy.

"Germania" can hardly be called an opera intensely interesting in subject matter; it really is not. There is much of sameness about the story—pursuing an even and quiet tenor, with a logical, natural outcome. The music suits and fits the situation admirably, however. If some of the good and curious people attending this Franchetti opera a first or second time found the music too German, or too monotonous (as I have heard several persons express themselves), lacking in variety of color, in a want of exciting, thrilling, more dramatic effects—and all of which is true enough from certain viewpoints—the blame, or fault, if such it be, is not entirely attributable to the composer of the music, but must be shared with him by the librettist.

It will readily be understood that a public accustomed to opera texts, or rather drama subjects like "Cavalleria," "Pagliacci," "Fedora," "Tosca," would find this Germania story or episode rather tame and colorless; too steady even, and Teutonic, with not enough variety in spice of high flavor and sauce of sharp, piquant taste; hot and fiery peppers—even a pinch or two of paprika would improve and stimulate the glow a bit, remarked my friend, Al. Legro, a man of lively temperament.

Another honest and well meaning fellow, a good musician and friend of mine (or ours), whom we call "Gait," because of his manner and name, the latter being A. N. Dante, is of opinion that Franchetti is "all right"; that a German story requires German style and manner of expression, simple melody, with but few outbursts of staccato passion; that a steady, everyday sort of grumbling comes nearer the German character; the Teutonic race would not, and could not, says he, sing happily or forcibly, imitating the Latin or Gaelic races, their romance, intrigue and passion. He further avers that, the subject being German and very sober in nature, the music could not well be otherwise and suit the situation at the same time; that the German folksong was a splendid source to draw from in treating German character musically, and Carl Maria von Weber a good musical guide to follow in that particular line. In short, this critical friend, A. N. Dante, claims that Maestro Franchetti is an excellent musician and gifted composer, not of the younger Italian school, but of the better German school—an Italian in nature, but

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with a German's education in music, and finally that this Italian-Germania composer admires more the learned, steady, classic manner of the German school than he does the less trained, rough and fiery outbursts of the new Italian school.

All of these remarks by both friends (Al. Legro and A. N. Dante) I believe true and correct, knowing them to be sincere and honest. To his other observations our friend A. N. D. might have added that Franchetti is more a musician than an "operatist," a better musical writer than he is a theatrical author; that he knows and understands the musical nature, the expressiveness, as well as the manipulation of the orchestra more intimately than he does stagecraft, its language and technic in writing for theatrical effect.

The opera contains in act one (the so-called prologue) several of the German folksongs and other themes melodious in nature, modern style in Italian treatment, yet not at all Wagnerian, and ending with Weber's "Wilde Jagd" music, splendidly handled in the orchestra by Franchetti. There is in this act a fine baritone solo, closing in a duet with the soprano (in which Ricke upbraids Worms for his breach of promise and faith toward his friend Federico). The Weber theme is used by the chorus (male voices) as indicative of the students' agitation; there is, too, for the students, disguised as millers, the traditional "Gaudemus igitur"; a theme of the "Tugentbund," symbolizing the idea of German unity, and the theme of "Love for Fatherland." The overture to this first part contains most of the music just mentioned.

At the end of this act there were several calls for the composer and the artists; for the composer, artists and conductor: the applause being led, and in certain parts of the house controlled by the claque, a very important, seemingly necessary and all powerful institution or organization (abomination or nuisance would be terms more expressive of what they really make themselves on most occasions), and found in nearly all of the Italian theatres.

Act II. (quadro first), a country house in the Black Forest, opens with a very melodious female chorus, bearing garlands of green and flowers with which to deck the walls and furniture of the bridal chamber; this chorus terminating in a beautifully conceived orchestral finish employing strings, the harp and woodwind choir, and which was redemanded. This is followed by a love duet written mostly for alternate solo singing, pretentious and elaborate, between the contracting tenor Federico and his bride Ricke, the soprano.

On his return from prison Worms delivers himself of another fine baritone solo (much applauded), and then there is a short scene between him and Federico followed by Ricke (now alone), unburdening her soul in an agitated soliloquy, and then fleeing the house out into the terrible night, the storm raging within as well as without the unhappy girl's breast.

During most of the tenor's singing in this act, as also in other parts of the opera, the orchestra all but drowned his voice. It was a well-known fact at the time that Caruso had been suffering from a cold and was hardly yet in good singing condition, but in very truth the orchestral accompaniment appeared fuller and stronger each time the tenor's turn arrived. This may be imagination, but I am not yet prepared to believe it such; however, I am open to conviction.

The appearance in this act of Jane, Ricke's storm frightened little sister, innocently singing her beloved Ricke's reputation away, afforded quite a relief in action and song—a refreshing bit of simplicity and truthful touch of nature! Calls for composer and artists; and the composer with conductor in later calls showed the great difference in physical appearance between the two gentlemen: Franchetti, a large, well nourished looking physique, and Toscanini, a body not so tall, of slight, slender proportions.

Act III. (quadro second), the deliberation scene at

Koenigsberg. In this there is singing of male choruses, baritone and bass soli; the boy Jebbel (soprano), and the accusation by Federico, the tenor.

To my mind, the composer did not attain in this act the heights of expression he is capable of, nor did he bring forth all the grand, magnificent effects possible, with the material and the situations at his command. This scene, a really theatrical one of many possibilities, certainly never received the composer's attention and the amount of work that he must have bestowed on the opening, prologue act, or on the last act, the epilogue.

However, the singing is all melodious and fluent in style and conception; the solo of the boy Jebbel is a beautiful song, and the choruses close the act effectively. But, the scene in which Federico unmasks and openly accuses Worms of his perfidy, in the midst of all these fighting men, with war raging all around them; when greatest consternation spreads over all at sight of two fast friends, now bitter enemies, in the teeth of death, and the unavoidable, bloodthirsty duel must be fought and is about to begin, prevented only by the opportune arrival of the Queen Louise, her arm around the neck of her young son; when the duelists throw down their swords and all fall on their knees before the queen; the reconciliation following, &c. In all these moments the composer failed to fully grasp, or certainly lost some of his great opportunities for impressive, splendid and grandly telling theatrical effects.

At the end of the act there were the usual calls for composer, artists and conductor, always encouraging and courteous, particularly on a first night.

Act IV. (the epilogue) begins with the stage and the entire theatre in utter darkness. The orchestral prelude, called the "Intermezzo," opens with a combination of lowest possible tones of the brass instruments in detached notes of groans and growls accompanied by tam-tam beats, followed by the violoncelli with an ascending-descending chromatic wail until met and augmented by the violins and family of strings, harps, piccolos (two) and silver flute in a sort of "Magic Fire" scene ("Feuerzauber") effect, above which, far off in the distance, is heard an invisible chorus; the theatre is still in darkness, but gradually grows lighter, the parting curtain at the same time disclosing the terrible battlefield strewn with the dead and the dying, after a three days' siege at Leipzig, 1813. This prelude, or intermezzo, is suggestive and descriptive of the battlefield after the terrific fight just ended.

The passage of fire scene music in this intermezzo is the nearest approach, the first bit or touch of Wagner reminiscence of the evening; later, the scene between the wounded, dying Federico and Ricke, who has wandered over the bloody battleground in search of him, bears some resemblance to the last scene of "Tristan and Isolde," though not a pronounced or striking one.

This intermezzo was bisato-ed—thanks to the reigning claque, its followers and imitators. Besides Ricke and the dying Federico in a sad, heartrending scene, we have only Jebbel among the living in this act or epilogue. The boy, who sings and is the only being at this stage to let his voice ring out in melodious song, has brought or accompanied the repentant, forgiveness seeking Ricke to this awful spot where she finds her Federico, to whom she offers succor. Their singing is of a detached, spasmodic, wailing and exhausted nature, of course; but in the orchestra the music continues descriptive of various past moments and the present as well, in the use of leading themes—leitmotives.

The end comes with the death of Federico, breathing his last in the arms of his loving but sorrow stricken Ricke.

Calls for composer, artists and conductor, after which, appearing alone, Franchetti was awarded an ovation.

Another visit to the Scala Theatre will probably be productive of further reference to the "Germania" per-

formance, the singers and their interpretation, the chorus and the orchestra.

Easter greetings!

DELMA-HEIDE.

SOUTHERN MUSIC TEACHERS' ASSOCIATION.

A CIRCULAR letter, of which the following is a copy, has been sent out by the above association, with the object of bettering the musical conditions of the South:

At the convention of the Southern Music Teachers' Association in Chattanooga last June a committee was appointed to communicate with the presidents of the Southern colleges to call their attention to the following points:

1. All colleges ought to have in their curriculum a compulsory, thorough course of sight singing through all the different grades of scholarship. The advantages derived from such a course are too well known to need special mentioning here. Only one point we wish to emphasize: a systematic, thorough course of sight singing will result in an increased attendance of the music department.

2. The advisability of establishing a regular circuit of concerts which would enable the music students to hear good artists and the colleges to secure such artists at a low figure. By arranging a course of this kind all colleges would be enabled to secure the best artists, and so would be able to demonstrate to their music students the possibilities of music.

3. We wish to impress upon your director of music, voice teacher, and assistant teachers of music, through you, the importance of joining the S. M. T. A., as only by co-operation the high ideals of our association can be realized.

In order to be able to make as complete a report as possible, the committee would be pleased to receive your reply to the following points:

1. Do you have sight singing, and what are the results? If not, would you have it introduced into your curriculum next school year?
2. Would you co-operate with us in establishing a concert circuit for next year, and how many concerts or artists would you take?
3. Are your director of music, voice teacher and assistant teachers members of the S. M. T. A.?

Thanking you in advance for your reply, we remain,

Very respectfully,

AUGUST GEIGER, Chairman, La Grange, Ga.
JOSEPH MACLEAN, Decatur, Ga.
FRANK STAYTON THOMPSON, Richmond, Va.

Miss Bowman Going Abroad.

MISS BESSIE MAY BOWMAN, the talented daughter of Edward Morris Bowman, will sail for Europe Tuesday, April 22, on the Kaiser Wilhelm der Grosse. Miss Bowman expects to remain abroad some time and study in Paris with Marchesi. She will be accompanied by her mother, and early in June Dr. Bowman will join his family. Miss Bowman is an accomplished musician, and her voice, a fine contralto, has been well trained. The object of going abroad is to get the "atmosphere" which advanced students require. The young singer has received here in her own country a good foundation. She has studied faithfully for years right in New York. Miss Bowman assisted Edgar C. Sherwood at the organ recital which he gave at the Church of the Saviour, Brooklyn, last Wednesday evening. Mr. Sherwood is an artist pupil of Dr. Bowman. The following extract is from the Brooklyn Eagle's report of the recital:

"He played the great Bach Toccata in F major, Mendelssohn's Sixth Sonata, Hollins' Concert Overture, a new Toccata by H. L. Bartlett and other lesser selections, displaying artistic feeling and a well developed technic. Miss Bessie M. Bowman, who, in a few days leaves with her mother, Mrs. E. M. Bowman, for Paris to study with Marchesi, sang Tosti's 'Help Me to Pray,' and won the attentive ears and approval of her listeners. There was an enjoyable duet by Wilford Watters and Floyd McNamara and two songs by A. Rosenberg, basso. The recital was the third in Mr. Sherwood's series this winter."

HAROLD BAUER PLAYS.—Harold Bauer, the piano virtuoso, again won golden opinions from press and public for his artistic ensemble playing in the César Franck piano Quintet at a recent Kneisel concert in Mendelssohn Hall.



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CINCINNATI, April 11, 1902.

THE musical event of the present week was "An Evening of Song," by Mrs. Margaret Johnston McAlpin, assisted by Sig. Raffaello de la Marca, basso, in Music Hall, Friday evening, April 11. The program was as follows:

Dich Theure Halle, Tannhäuser.....	Wagner
Aria, Simon Boccanegra.....	Margaret Johnston McAlpin.
Aria, Simon Boccanegra.....	Verdi
Casta Diva, Norma.....	Sig. Raffaello de la Marca.
Aria, Ernani.....	Donizetti
Lascio Chio Pianga.....	Margaret Johnston McAlpin.
I Dreamed.....	Verdi
Proposal.....	Sig. Raffaello de la Marca.
A Song of Thanksgiving.....	Stanberry
Rosa.....	Brackett
M'ami non dir di no.....	Allitsen
Duet, La Forza del Destino.....	Margaret Johnston McAlpin.
T' Amo Ancora.....	la Marca
Tristi Aprile.....	Sig. Raffaello de la Marca.
Voce di Prima Vera.....	de Liva
	Sig. Raffaello de la Marca.
	Strauss
	Margaret Johnston McAlpin.

Those who heard Mrs. McAlpin before could not have resisted the impression that she retains the same glorious soprano voice—of exquisite purity and surprising carrying power—only it is broadened and matured and speaks with a higher and more convincing intelligence. It had hardly been necessary before the concert to announce that she was suffering from the effects of a cold, and requested the indulgence of the audience, for Mrs. McAlpin's singing was not impaired by it, and an occasional evidence of hoarseness imparted to the totality of effect an additional interest. Her voice does not seem to have any limit in its capacities of expression—whether the requirements be lyrical or dramatic. She satisfies them both. The coloring and shading which she commands fit beautifully the sentiment of the variety of vocal numbers which she interpreted. The dramatic power of her voice stood a splendid test in the aria, "Dich Theure Halle," from "Tannhäuser." It was sung with nobility and fine feeling. The "Casta Diva" was interpreted with exceptional elasticity and that buoyancy without which it has but little relish or interest. The versatility of Mrs. McAlpin's powers was best manifested in a miscellaneous group of songs, beginning with the Handel aria, "Lascio Chio Pianga." The latter she sang with a delightful repose and that broad simplicity which belongs to Handel. The English songs which followed were all of them favorites. The little gem, "I Dreamed," by Stanberry, was given da capo. Its interpretation, exquisite in its poetic expression, was indeed like a dream. A strong, vigorous presentation was that of the "Thanksgiving Song," by Al-

litsen, after which she gave as an encore "The Sweetest Flower That Blooms," by Rogers. Perhaps from the standpoint of high art the duet with the baritone, de la Marca, from "La Forza del Destino," was most convincing. The absolute control of her voice, from the softest pianissimo, was in evidence. A brilliant interpretation of the "Voce di Prima Vera" of Strauss, in which she revealed a surprising coloratura quality in her voice, finished the program, but, in response to the enthusiasm of the audience, she sang "Old Kentucky Home" with a pathos that few singers can give to this popular melody.

Mrs. McAlpin was assisted by Sig. de la Marca, basso, who has a good voice, but sang continuously flat and off pitch. The contrast was the greater because Mrs. McAlpin was absolutely true to the pitch. His best number was a song by Meyer-Helmund. Louis Ehrgott was the very judicious and musically accompanist.

The Cincinnati Symphony Orchestra, under the direction of Mr. van der Stucken, made a successful tour during the present week, playing at Greencastle, Ind., Indianapolis, Piqua, Ohio; Columbus, Ohio; Detroit and Ypsilanti, Mich., and Dayton, Ohio. The soloists on the trip were Miss Bessie Tudor, soprano; Joseph Marien, violin; Miss Mazie Homan, piano; Mrs. Charles Bradfield Morrey, piano; Miss Therese Abraham, soprano; Miss Kathryn Gibbons and W. C. Earnest, Ed. A. Yahn, Asa H. Geeding and Marshall Pease.

The following list gives the numbers performed and the soloists heard at the Symphony concerts under the direction of Mr. van der Stucken during the past season:

Alabieff—Song, "Die Nachtigall" ("The Nightingale").
Beethoven—Overture, "King Stephan," op. 117; Symphony No. 4, B flat, op. 60; Symphony No. 6, F major (Pastoral), op. 68; "Freudvoll und Leidvoll," "Egmont."
Berlioz—"Symphonie Fantastique," op. 14, A.
Borodin—A sketch, "In the Steppes of Middle Asia."
Brahms—Song, "Im Waldesinsamkeit" ("In Lonely Wood"); Symphony in C minor, No. 1.
R. Burmeister—Dramatic tone poem, "The Sisters."
Charpentier—Suite, "Impressions d'Italie."
Delibes—Bell Aria, from opera "Lakmé."
Dvorak—Slavonic Dance, No. 1, op. 46.
Glazounov—Valse de Concert, op. 47.
Grieg—Piano Concerto in A minor.
Guiraud—"Caprice," for violin.
Haydn—Symphony No. 12, in B flat; aria, "With Verdure Clad."
Herbert—Suite Romantique, op. 31.
Liszt—Symphonic poem, "Les Preludes"; symphonic poem, "Die Ideale"; "The Three Gypsies"; Hungarian Rhapsody, No. 12, D major.
Massenet—Ballet music from "Le Cid."
Mendelssohn—"Sweet Spring."
Paul Th. Miesch—Indian Rhapsody, op. 19.
Moszkowski—Violin Concerto, C major.
Mozart—Aria from "Titus."
Raff—Symphony No. 5, "Leonore," in E major, op. 117.
Rubinstein—Piano Concerto in D minor, No. 4, op. 70.
Saint-Saens—Piano Concerto in G minor, No. 2; Cello Concerto, op. 33, A minor.
Schubert—Symphony No. 8, B minor (Unfinished).
Schumann—"The Lotos Flower."
Stange—Song, "Die Bekehrte" (Damon).
Svendsen—Symphony No. 1, in D.
Tschaikowsky—Overture, Fantaisie, "Romeo and Juliet"; Symphony No. 6, in B minor (Pathétique).
Van der Stucken—Idylle, op. 20; symphonic festival prologue, "Pax Triumphans," op. 26.
Vieuxtemps—Violin Concerto, No. 4, op. 31, in D minor.
Wagner—"Faust" overture; "Albumbblatt"; Bacchanale, "Der Venusberg," "Tannhäuser"; Entrance of the Gods into Walhalla, "Rheingold"; "Kaisermarsch"; Siegfried's Funeral March, from "Götterdämmerung"; "Traume"; "Vorspiel, Die Meister-

singer von Nurnberg"; Vorspiel und Liebestod, "Tristan and Isolde."

Weber—Overture, "Euryanthe."

H. Zollner—Interlude, "Midnight by Sedan."

Soloists who have appeared at these concerts: Eduard Zeldenrust, Estelle Liebling, Hugo Kupferschmid, Josef Hofmann, Madame Schumann-Heink, Harold Bauer, Jean Gérardy, Charles Gregorowitch, Mary Hissem-DeMoss.

E. W. Glover, local director of the May Festival Chorus, will deliver two lectures before the Woman's Club on "The May Festival Program" the latter part of this month and May 1.

On April 27 the closing concert of the Orpheus Club will be given, and among the numbers to be sung are "Onaway, Awake," from Coleridge Taylor's "Hiawatha," and Paine's "Phœbus, Arise." These two numbers will be sung by Holmes Cowper, and the second is accompanied by a chorus. It is very possible that the Orpheus Club will take a little concert trip after singing in this city, and may repeat the closing concert at Hamilton and Wyoming.

Ben Davies, the Welsh tenor, will be one of the soloists at the coming May Music Festival. This will be his fourth consecutive appearance at the Cincinnati festivals. He is to make a short tour before his return to England on May 28. His engagements are with the Handel and Haydn Society, Boston; Arion Society, New York; Thomas Orchestra, Chicago; Milwaukee, Scranton, Richmond and a few Western cities. After his return to England Mr. Davies is to sing in the leading concerts and oratorio performances during the coronation celebration.

The Apollo Club, under the direction of Bush W. Foley, gave the second invitation concert of the season at Assembly Hall, Odd Fellows' Temple, Tuesday evening, April 8. The choral works were "Sleepers, Wake!" by J. S. Bach, with Miss Annie E. Griffiths, Wm. A. Lemmon and J. M. Pendery as soloists; S. Coleridge Taylor's "Death of Minnehaha," with Miss Griffiths and Albert F. Muish as soloists, and Grieg's "Olav Trygvason," with Mrs. A. W. Johnstone, Mrs. William A. Lemmon and Mr. Pendery as soloists.

Oscar J. Ehrgott, baritone, sang with the Thomas Orchestra on its Southern tour during the present week, the first engagement being at Birmingham, Ala., on Monday and Tuesday evenings, April 7 and 8, when Parker's "Hora Novissima" and Foote's "Skeleton in Armor" were performed. Mr. Ehrgott also gave a song recital at Chattanooga, Tenn., on the afternoon of April 9, and sang with the orchestra in "The Messiah" the same evening. The following night he was one of the soloists in "The Creation." Miscellaneous programs were rendered at Knoxville and Atlanta.

The auction sale of the choice of seats for the May Festival will take place on the mornings of April 22 and 23, in College Hall.

A students' recital took place at Greenwood Hall on Tuesday evening, April 8. The program was as follows: Sonata in A minor, by Schubert, Miss Anna L. Rother

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and Mr. Hagedorn; "O Bitt Euch, Liebe Voeglein," by Gumbert; "A Mother's Lullaby," by Blumenschein, Miss Augusta Grueter; "Impromptu," by Leschetizky, and Etude, op. 130, No. 1, by Raff, Miss Silverson; "Dost Know That Sweet Land?" from "Mignon," Miss Celia Ungeheuer; "Sonata Pathétique," by Beethoven, Miss Gertrude Averdick; "Flower Song," from "Faust," Miss Hulda Beck; "Impromptu," in E flat, by Schubert, Miss Agnes Dorman; "Swiss Echo Song," by Eckert, Miss Estelle Krippner; two numbers from "Lyrische Stuecke," by Grieg, and Valse in E minor, by Chopin, Miss Anna L. Rothier. The vocalists were pupils of Emma Heckle, the distinguished soprano. They proved the conscientious, careful and artistic work of their teacher.

George Schneider gave an interesting piano recital last Saturday afternoon. The program presented was one of musical merit, and included the Sonata in A flat major, by Weber; Fantaisie, op. 28, by Mendelssohn; "Poesies d'Automne," by Edouard Schuett; "Suite Mignonne," by Paolo Gallico, and a descriptive selection of Grieg's "From People's Life." Mr. Schneider played each composition in his customary good style.

Mr. Van der Stucken expects to take passage for Europe in the early part of May. He enjoyed a most successful season. J. A. HOMAN.

APOLLO CLUB CONCERT.

THE Apollo Club gave the third and last concert of the season on Thursday, April 10, in the grand ballroom of the Waldorf-Astoria. The concert was of the usual high musical order and attracted a fashionable audience which completely filled the hall.

The result of a season's hard practice was apparent in the finished work done by the club. Practically all of the minor faults, which were noticeable in the earlier concerts, have disappeared and the club may well be proud of itself. The club was assisted by Miss Blanche Duffield, soprano; Carl Nielsen-Raben, violinist, and Emil Levy, accompanist.

The program was as follows:

The Bonny Owl.....	Little
Cathedral Scene, Faust.....	Gounod
Allegro Maestoso.....	Beriot
A Lover and His Lass.....	S. Archer Gibson
Serenade.....	Appel
Incidental solos, Dr. Lawson and Mr. Eaton.	
Printemps.....	Stern
Thanatopsis.....	Mosenthal
The Sailor's Dream.....	Kirch
Nightingale's Song.....	Nevin
A Toi.....	Bernberg
Serenade to Juanita.....	Joubert-Spicer
Hungarian Dance.....	Brahms
Chorus of Returning Pilgrims.....	Wagner

The box holders were Mrs. John D. Slayback, Frank S. Hastings, F. W. Devoe, C. J. Fisk, Theodore Habelmann, Richard A. Carden, Mrs. James Wood, Mrs. Franklin D. Lawson, Mrs. William R. Chapman, Oscar B. Thomas, Mrs. Charles Forster, John H. Goetschius, Mrs. L. C. Sultzer, Louis K. Bell, Hugh C. Peters, John J. Page, Mrs. S. Archer Gibson, Frank Miller, George C. Boldt, Mrs. Retta E. Meeks, George R. Sheldon and Fred W. Kline.

MONTREAL.

MONTREAL, April 12, 1902.

IF any musician in this city deserves credit, as far as music and enterprise is concerned, it is J. J. Goulet, the conductor of the Symphony Orchestra.

Five seasons ago Mr. Goulet made up his mind to follow the example of his compatriot and countryman, Ysaye, and organize a symphony orchestra for music's sake, and if he could make money out of it so much the better; and to-day not only has he given Montreal a hearing of symphonies which were never played here before, but he has been likewise financially successful.

The last concert of the season took place on Friday afternoon last. Miss Caroline Montefiore, soprano, of New York, and Edmund A. Burke, basso, were the soloists. The following was the program:

Hungarian March, from Damnation of Faust.....	Berlioz
Symphony No. 4, in A major, op. 90 (Italian).....	Mendelssohn
Aria from Cavalleria Rusticana.....	Mascagni
Suite No. 1, op. 46, Peer Gynt.....	Grieg
Aria, Vision Fugitive, Hérodiade.....	Massenet
Barcarolle, Une Nuit à Lisbonne.....	Saint-Saëns
Song, Immer bei dir.....	Raff
Overture, Tannhäuser.....	Wagner

As you will perceive, the program was an interesting one, and so were the performers. The symphony was performed with precision and accuracy. The Suite was the most popular with the audience, which is always the case with every audience on the globe.

Miss Montefiore, who was unknown here, met with an unqualified success. Her delivery of the aria was with uncommon fire and flaming temperament and her Italian diction was just as clear as her intonation, and after a spontaneous and well deserved applause, which was accompanied with a beautiful bouquet of flowers, she sang for an encore "Thy Beaming Eyes," by MacDowell, which she likewise sang magnificently. The song by Raff she interpreted with beauty of tone quality and artistic phrasing. She is without doubt one of the most accomplished vocalists who has ever appeared in this city. The audience demanded another encore, and she responded with "Roses in June," by German, a beautiful composition, too, and she sang it with delicacy.

This was her first appearance here, but I have no doubt she will have to call again before the season is over, and by the way she pleased Mr. Goulet, the conductor, I have no doubt but she will be the soloist at the opening of the Symphony concerts next season.

Mr. Burke likewise sang his selections with considerable success. Mr. Goulet's conducting pleased me just as much as any conductor I saw on my last trip abroad, with the exception of Nikisch. I always thought they did wonders in the European cities, but after my last experience abroad, when I visited no less than five of the principal musical cities of Europe, and heard five different orchestras, I came to the conclusion they do nothing remarkable, and the performances which I have heard since returning have pleased me just as well, if not better, than any I heard abroad.

That America has produced some great talent, and that those talented ones have been gaining laurels in the different parts of Europe, has been stated in THE MUSICAL COURIER from time to time, notwithstanding the fact that the Europeans claim that America is only an atmosphere where they can form "big trusts."

An American girl who recently scored a pronounced

success was Miss Rosa Louise Samuels, when she appeared in Amiens and in Tours, in the north of France, and who is a violinist and a pupil of Ysaye. The entire press of both cities pronounced her a most finished violinist, possessing an immense wealth of temperament and playing with dash and brilliancy. Indeed the criticisms from those papers would make any violinist to-day, without exception, feel proud. Aside from this, I was told by an eminent violinist in Brussels, on my last visit, that Miss Samuels, the violinist, as well as her sister, the pianist, are two of the most talented Americans who have ever resided in the capital of Belgium. The Misses Samuels hail from Jamestown, N. Y.; they expect to be abroad for several years to come, and when they return and make their appearance in their native city it will become "Samuelstown"—as they will be sure to own the town. The above success has secured Miss Samuels several engagements for next season in the same cities. HARRY B. COHN.

FORBES LAW DUGUID SCOTCH CONCERT.

THE young Scotch-American came before the public in a concert of thirty numbers at Caledonian Hall last Wednesday evening, before a circumscribed but enthusiastic audience; pity there were not more of the Caledonian Club members present!

He was assisted by four other artists, namely, Miss Mabel Duguid, soprano; Bert Helms, piano; Rudolph Jacobs, violin, and John Bradford, flute, in a program consisting of exclusively Scotch music. Of the thirty numbers he sang seven solos, and with his sister four duets. These solos were as follows:

Ode to the Sons of Scotland.....	John Imrie
The Auld Scotch Songs.....	J. F. Leeson
O for the Bloom.....	Stephen Glover
The Hundred Pipers.....	Caroline Baroness Nairne
Rolling Home to Bonnie Scotland.....	Gilbert
Jessie's Dream.....	J. Blockley
The Highlandman's Toast.....	Kerr
Robin Tamson's Smiddy.....	Alex. Rodger

There is a certain similarity in all Scottish music; it is either sentimental or warlike, and the "Scotch snap" and scale make all broader or more delicate effects impractical. Under the circumstances Mr. Duguid is to be felicitated on not only keeping up the interest, but causing increased enthusiasm, as the evening wore on, so that at the close there was most enthusiastic recognition of his talents. Possessing a voice of unusual range, singing easily high G, this baritone has also many other things uncommon; richness of voice, very expressive, ease of manner, distinct enunciation and manly appearance, which in union make of him a most agreeable singer. The duets with Miss Duguid were enjoyed greatly, and the latter's solos showed her possessed of a pleasant, true soprano voice, with pretty personality. They certainly sing Scotch songs with the true style and spirit—as might be expected of real Scotch people. Mr. Helms played piano solos with brilliance, getting a warm encore, while Mr. Bradford's flute solos were well done, especially "Charlie Is My Darling." Jacobs, Bradford and Helms together played some Scotch trios, expressly imported for the occasion, in such manner as to gain warm applause.

Appropriate was this, on the back of the program:

Whaur is the sang can melt the heart,
Or gar the saut tear fa',
Like auld Scotch songs sae' dear to me,
Noo' that I'm far awa'.

Mr. Duguid will likely give another recital May 7, when he will depart from the Scottish and sing songs of standard composers, ancient and modern.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, April 10, 1902.

GLENN HALL, the Chicago tenor, is meeting with remarkable success. Having returned from important engagements in Winnipeg, Canada; with the Liederkranz, in St. Louis, and in Springfield, Mo., he left yesterday for Boston, where he will make his third appearance this season on Sunday evening, April 10, at Symphony Hall.

Next week his events include: Monday night, "Faust," at Newburyport, Mass.; Tuesday night, "Faust," at Salem, Mass.; Wednesday night, "Hiawatha," at Hartford, Conn., and Thursday night a concert at Mt. Holyoke.

Mr. Hall will then tour for six additional weeks with the Boston Festival Orchestra, and later, throughout one week, with the Spiering Orchestra.

Next winter, under the direction of Dunstan Collins, he will be heard in a recital tour of ten weeks' duration.

Not until June 1 will his spring engagements permit him to return to Chicago from the East this season.

Madame Bloomfield-Zeisler, the great pianist, will visit Europe this summer.

Dr. Ziegfeld, president of the Chicago Musical College, has returned to this city from Europe.

Mrs. Garrita Nash, of Milwaukee, who will visit New York shortly, is now in this city, taking advantage of the grand opera season at the Auditorium.

Mrs. Nash has engaged Gérardy, Hofmann and Kreisler to give a concert at the Davidson Theatre, Milwaukee, on March 25. A trio by Hugo Kaun will be a feature of the program.

BUREAU OF FINE ARTS.

The Bureau of Fine Arts reports the following bookings for April: Charles W. Clark, Milwaukee, Alton, Chicago (Apollo Club), Aurora, Indianapolis, Joliet, Pittsburgh; George Hamlin, New York, Birmingham, Denver, Col.; Chicago (Apollo Club); Loyal Bigelow (boy so-

prano), Joliet, Lockport, Marseilles, Harvey, Chicago; J. B. Miller, Evanston; Chicago Symphony Orchestra, for two weeks' festival tour, Iowa and Kansas. The following soloists have been booked with the orchestra: Miss Helen Buckley, Mme. Ragna Linne, Helen Smyser, Holmes Cowper, Henry W. Newton, Charles W. Clark, Gustav Holmquist, Mrs. Sue Harrington Furbeck and Mrs. Ella Pier-son Kirkham.

Mrs. Hess Burr, of the Fine Arts Building, is now arranging her summer normal classes. Teachers may communicate with her now for this special course of instruction.

FREDERICK WARREN'S ENGAGEMENTS.

Frederick Warren, baritone, of Chicago, recently filled a week's engagement with the Jessie Bartlett Davis Company as follows: Bloomington, March 31; Paducah, Ky., April 1; Peoria, April 3; Decatur, April 4, and Galesburg, April 5.

Mr. Warren sang very successfully at all these places, being encored upon every appearance. His company was greeted by an audience of over 4,000 people at Peoria.

The following enthusiastic press comments are of interest:

Frederick Warren is a baritone with a voice of much sweetness. His tones are clear, and while he lacks the robustness he was able to carry his notes to the extremities of the immense auditorium. He was given a number of generous encores.—Bloomington Bulletin.

Mr. Warren, the baritone soloist, was also very good.—Peoria Transcript, April 4.

The baritone, Frederick Warren, made a distinct hit.—Decatur Herald, April 5.

Mr. Warren has resigned his position as a member of the Chicago Auditorium Conservatory of Music faculty, and will devote himself exclusively to concert engagements and operatic roles.

Reference was made recently in these columns to the interesting fact that Mrs. Rose Wells, of the Fine Arts

Building, is a Greek scholar as well as a very successful musician.

The ensuing paragraph, which the New Richmond, Wis., *Republican-Voice* of March 21, 1902, reproduced from the Appleton, Wis., *Post* illustrates that another of Chicago's musical instructors has made a specialty of Greek:

Robert A. Augustin, formerly of Menasha and a recent graduate of Lawrence University, is rapidly coming into prominence in the musical world. Mr. Augustin took the degree of master of arts at Lawrence in 1900, having done special work during the year preceding in Latin and Greek. He was especially well versed in the Greek language and literature, and for several months after leaving school occupied the chair of professor in Greek at a Kansas military academy. Later Mr. Augustin located at Chicago, where he is now established as a teacher of vocal culture with a studio in Steinway Hall. His methods of instruction are such that he has already acquired an enviable reputation.

THE CHICAGO ORCHESTRA'S CONCERTS.

Three more concerts will be given this season by the Chicago Orchestra at the Auditorium.

On Friday afternoon, April 18, and Saturday evening, April 19, the program will consist of Bach's Suite, No. 3, in D major; Symphony No. 6, "Pastoral," Beethoven; "Tristan and Isolde," Wagner; "Die Meistersinger," "Am Stillen Herd," "Fanget an!" and Vorspiel, Wagner, and Recitative and Aria, "Waft Her, Angels," from Jephtha, Handel Ben Davies, who already has arrived in Chicago, will be the soloist.

The twenty-third program, announced for April 25 and 26, embraces Overture, "Solenelle," Glazounov; "Tema con Variazioni," op. 32, for string orchestra, Arthur Foote; Capriccio, op. 13, Adolf Weidig; "Ride of the Valkyries," "Die Walküre," Wagner; "Siegfried's Death Music," final scene, "Die Götterdämmerung," Wagner, and tone poem, "Ein Heldenleben," op. 40, Richard Strauss.

May 2 and 3 will mark the conclusion of the this long and remarkably comprehensive series of orchestral events under the leadership of Theodore Thomas. Madame Schumann-Heink will be the soloist. The program, beginning with Sonata, "Pian e Forte," Gabrieli, and including scenes from "Orpheus," Gluck; Symphony, C minor, op. 67, Beethoven; Vorspiel to Act II, "Guntram" (first time), Richard Strauss, and "Gerechter Gott," from Wagner's "Rienzi," will conclude with the familiar and ever popular overture to "Tannhäuser."

APOLLO CLUB CONCERT.

In order to take part in the Apollo Club's presentation of "The Damnation of Faust" at the Auditorium on the evening of April 28, former members of the club have had to attend many rehearsals.

Harrison M. Wild, the director, is making every effort to cause the production to be elaborate and artistic.

As previously announced, the soloists will be Helen Buckley, George Hamlin, Charles W. Clark and Claude Cunningham, while the Chicago Orchestra will assist.

MADRIGAL CLUB CONCERT.

On Thursday evening, May 1, the Chicago Madrigal Club, under D. A. Clippinger's able direction, will give its second concert.

Allen Spencer, the gifted and well-known pianist, and the popular tenor, Walter Root, will be the soloists.

The Madrigal Club's first concert, which took place this

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season, was a decided success; thus much interest is centered in this second event arranged by Mr. Clippinger.

The second of a series of recitals given by Mrs. Hess Burr in her Fine Arts Building studio will take place on Wednesday, April 16, at 1 o'clock.

Pupils of Jeanette R. Holmes, the gifted contralto, gave a successful recital at Soper Hall on Thursday, April 3.

Miss Holmes, who is a capable and artistic instructor, is fortunate in the possession of a number of very talented pupils, and upon the success of the program, which was as follows, she is to be congratulated:

Duet, Go, Pretty Rose.....Marzials
Maria Mitchell and Stella L. Roden.
All Through the Night (old Welsh).....Brownell
Four-leaf Clover.....Brownell

Monica Farley.

Daisies.....Hawley

At Parting.....Hawley

Violin, Berceuse.....Rubinstein

Marie Mitchell.

Your Presence.....Weber

Dreams.....Bartlett

Ida Berg.

Duet, Friendship.....Marzials

Marie Mitchell and Isabella Rock.

Rosary.....Nevin

I Love You.....Nevin

Isabella Rock.

Slumber Boat.....Gaynor

Spring Was Come.....White

Mighty Lak' a Rose.....Nevin

Marie Mitchell.

Piano, Frühlingstrauschen.....Sinding

Stella L. Roden.

Winter's Lullaby.....de Koven

Madrigal.....Chaminade

Margaret Taylor.

Duet, Nocturne.....Denna

Margaret Taylor and Stella L. Roden.

MR. CLIPPINGER'S SUMMER SESSION.

D. A. Clippinger, the eminent vocal instructor, of Kimball Hall, will remain in Chicago during the summer of 1902 and hold a special session for teachers.

Mr. Clippinger is so prominent and capable an authority upon the subject of vocal art that the above announcement will prove welcome to many of Chicago's summer students.

This musician not only teaches and directs, as stated several months ago in THE MUSICAL COURIER, but he has published an interesting and useful book on the subject of singing.

HELEN BUCKLEY.

APRIL 12, 1902.

Helen Buckley, the eminent soprano, has just returned to Chicago from a number of successful concert engagements in Nebraska and Tennessee. During this tour Miss Buckley's singing inspired the following press comments:

Miss Buckley sings delightfully. Her voice is powerful, smooth and flexible and is handled with ease and certainty. Her tones were especially sweet in the charming little song, "You and I," by Liza Lehmann, which she sang after her first selection. She was recalled after her later number, but declined to add more to the regular program.—Nebraska State Journal, Lincoln, April 2, 1902.

A fashionable audience attended the song recital given by Miss Helen Buckley at the Masonic Temple last night for the benefit of the Working Woman's Exchange. The stage was set pleasingly as a parlor scene and decorated with numerous bouquets and plants.

As the program progressed Miss Buckley received several handsome floral tributes. She has a charming personality and a very attractive stage presence. Her voice is clear and strong, of wide range and admirably trained. She possesses also excellent control of it and has a clear, distinct declamation.

The program was divided into six groups of numbers, and these added up nineteen well chosen songs, in itself sufficient evidence of the singer's versatility. She sang in four languages—English, French, German and Italian—besides giving with sprightly effect and good coloring the quaint Scotch dialect of "Loch Lomond" and the patois of a pathetic little French-Canadian song, "Aurore." In the latter she achieved the best work of the program, both in an artistic and sympathetic sense. There were intelligence and temperament and excellent technique in her interpretation of the rather unique score. It was indeed an exquisite bit of vocalization, and won for the singer a hearty encore, to which she responded by repeating the last verse.

There were musicianship, intelligence and taste in all Miss Buckley did, and her appearance afforded her hearers an evening of delightful entertainment.—Nashville American, Wednesday, April 9, 1902.

The singer's program was in many respects one of the most pleasing given for some time in Nashville. It consisted of nineteen numbers, selected and arranged in a manner that showed Miss Buckley to possess an unusual versatility. Also, it was very pleasing and entertaining—there was no great amount of arias and operatic selections, which only bore the average audience, but a number of exquisite ballads and dainty songs that were delightful and charming. The program opened with a group of old Italian, English, Scotch and Irish songs. These were given with the adequate change of expression due in each case and instantly made an excellent impression of the singer on her audience. The beautiful and mournful "Loch Lomond" especially was sung with feeling and tenderness.

"The Canary Bird," a very odd and unusual composition, by Tschaiowsky, headed the next group. It is peculiarly dramatic, and the touch of melancholy in the reply of the bird to his mistress, when he entreats her to "waken not the slumbering pangs of longing" in asking him of his native land, was given with beautiful expression. The German song, "Ich Liebe Dich," by Foerster, was sung with charming effect, and the arioso, "Damnation of Faust," which followed, was full of dramatic fire and the very essence of tragedy.

But the flowers of the program were two songs that followed, the charming and dainty "Bon Jour, Suzon," and a little French-Canadian ballad, "Aurore." The first is more or less familiar, but as sung by Miss Buckley gained additional beauty. The second was heard here for the first time, and was so exquisitely ingenious, so alluring in its simple melody and then at the last so full of tender and loving sorrow that the audience was at once delighted and Miss Buckley was forced to sing it again. The program concluded with a grand aria from "Ernani," by Verdi. This composition showed Miss Buckley to possess a voice of great brilliancy and flexibility, and at the end she was forced to return to the stage and repeatedly bow her acknowledgments.—Nashville Banner, April 9, 1902.

MAURICE ARONSON.

The growth of Maurice Aronson's classes in the art of piano playing has been so constant during the past two seasons as to necessitate the securing of more commodious studios. It is understood that he has just rented the rooms in the Auditorium tower heretofore occupied by W. S. B. Mathews, and will enter them on May 1.

Next season Mr. Aronson will inaugurate new and original features, from which his pupils will derive much benefit. His assistants will instruct in an adjoining studio.

The loyalty of Mr. Aronson's pupils is again testified by the fact that his time card is filling up rapidly for the next year. The earnestness of his endeavors and his very artistic and conscientious work appeal to students, who find in him all the characteristics that Leopold Godowsky, one of the world's great musicians, claimed for him.

Carolyn Louise Willard, the talented pianist, will play Scherzo, op. 4, Brahms; "To a Water Lilly," MacDowell,

and Liszt's Eighth Rhapsody, at a concert to be given under the direction of Milton R. Haver's, at the Second Baptist Church, on Tuesday evening, April 15.

Alice G. Smith, a gifted harpist, pupil of Clara Murray, has just been secured for a thirty-six weeks' tour next season. The engagement was arranged by Charles R. Baker.

Mae Doelling, a talented piano student at the American Conservatory, will give a recital in Kimball Hall, on Wednesday evening, April 16. She will be assisted by Jan van Oordt, violinist, and Winifred Nightingale, soprano.

The American Conservatory will give a recital in Kimball Hall, on Saturday afternoon, April 19. The Misses E. Blanche Carson, Amanda Closius, Agnes Madsen, Martha Powell and Charles La Berge will take part in the program.

Mrs. M. B. Parry, soprano, of Galesburg, Ill., visited Chicago during the past week for the purpose of attending grand opera events.

Anna Bussert, soprano, will sing at the Pittsburg Orchestra's concert, under Victor Herbert's direction, at the Studebaker Hall, Fine Arts Building, to-morrow (Sunday) afternoon and evening. Luigi von Kunits, violinist, will play in the afternoon, and Henri Merck, cellist, in the evening.

Eunice St. Clair Martens, the possessor of a beautiful and well developed soprano voice, contributed a program of songs at a notable reception, which Mrs. Eugene Pike, of Prairie avenue, held on April 9, in honor of the latter's mother, Mrs. Rockwell, who is ninety-nine years old.

Frederic John Maguire, the talented young pianist, of Kimball Hall, includes in his special programs of Wagner transcriptions scenes from "Die Walküre," "Götterdämmerung," "Die Meistersinger" and "Tristan and Isolde." Mr. Maguire will give recitals before musical and social clubs in the West.

CHARLES R. BAKER'S ANNOUNCEMENTS.

William H. Sherwood will give recitals at Marshall, Mo., April 28; Fairfield, Ill., April 29; DeKalb, Ill., May 2 and 3; Lafayette, Ind., May 8; Milwaukee, Wis., about May 1.

Mabelle Crawford, contralto, sings at Fort Worth, Tex., April 28.

Electa Gifford, soprano, is filling several engagements with the Thomas Orchestra on its Southern tour and will sing at Nashville, Tenn., on April 14 in recital.

Bruno Steindel will play at Memphis, Tenn., on May 5, and with Mrs. Steindel will give a recital at Lafayette, Ind., on May 9.

Mabelle Crawford, contralto, has been engaged for the Lindsborg (Kan.) May Festival.

Wm. H. Sherwood and Electa Gifford will give a joint recital at Lafayette, Ind., early in May.

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May 1, 2 and 3, have engaged the following artists for the event: Wm. H. Sherwood, Electa Gifford, soprano; Mabel Geneva Sharp, soprano; Mabelle Crawford, contralto; Marie Schumann, violinist, and Clara Murray, harpist.

Mr. Sherwood will give a recital at the New York Music Teachers' Convention, Newburgh-on-the-Hudson, June 26.

ELECTA GIFFORD IN THE WEST.

Miss Electa Gifford, the New York singer, has a very high soprano voice, of flute-like quality and very flexible, and especially suited to the coloratura arias. Her trills and runs are clear and brilliant and the voice sweet and musical. All her work was well received.—Minneapolis Times, April 3, 1902.

Miss Electa Gifford was the soprano soloist of the evening. She is a woman of magnificent physique and presence, and scored a decided triumph. As someone has said, "Oratorio singers are born, not made." Her voice is a pure, high soprano of decided brilliance and yet of flute-like quality. It is in the techniques of the upper register that her star shines resplendent. Her voice is remarkable for its flexibility and brilliancy, and was especially beautiful in the solo "With Verdure Clad."—Minneapolis Journal, April 3, 1902.

Of the singers, Electa Gifford, the soprano soloist, was entirely new to Minneapolis audiences. She sang the role of Gabriel with all the art and charm which a beautiful voice and a very decided dramatic talent could give. In an expressive and ingratiating rendition of her solos, and in the sympathy and flexibility in the concerted numbers, she was most admirable. Her runs and trills were clear and bird-like; her voice perfectly developed and under marvelous control. Her beautiful face and splendid stage presence won her audience immediately, and her every song was the signal for great applause.—Minneapolis Tribune, April 3, 1902.

Arrangements are now being made by Charles R. Baker for next season's series of joint recitals by William H. Sherwood and Electa Gifford.

A PUPIL OF THE HINSHAW SCHOOL OF OPERA.

Gertrude Smith, who has several times been referred to in these columns, is making excellent progress under the instruction of W. W. Hinshaw, director of the Hinshaw School of Opera. At a recent performance of "Faust" in Steinway Theatre she sang the role of Marguerite, displaying artistic temperament and vocal brilliance; specially did her work arouse favorable comment in the famous Jewel Song, which won for her a double encore, and on which the press complimented her highly, one journal affirming that seldom had the music been interpreted with more feeling, even by professional singers.

At the Schumann Club's meeting on April 18 in the Fine Arts Building, Miss Smith will sing the Jewel Song, from "Faust," and Meyerbeer's "Shadow" aria from "Dinorah."

Glenn Hall in Canada.

GLENN HALL, the eminent Chicago tenor, sang "The Messiah" in Winnipeg, Canada, on March 28, and so emphatic was his success that two important Winnipeg engagements for next season, a recital in September and "The Creation" in December, were the immediate result.

In reference to this Canadian appearance the local press paid the following glowing tributes to Mr. Hall:

Dealing first with the soloists, there will be no local jealousies to dispute the award of chief honors to Glenn Hall, the young Chicagoan entrusted with the tenor solos. It is no disparagement to his associates in the quartet of principals to frankly and without either qualification or reserve make the statement that his was the particular individual triumph of the production. Winnipeg's experiences with imported soloists in the past has not been such as to inspire the musical public with confidence, but in the selection of this delightful vocalist, this thoroughly finished artist, "The Messiah" managers made no mistake. However high expectations may have been, he more than fulfilled them.

As an oratorio soloist Mr. Hall is magnificently equipped, a voice charming in its sweetness and purity of quality, satisfying in its volume, and an enunciation so clearcut that it is well nigh perfect. There is that heart reaching something which language cannot describe—that indefinable characteristic which, lacking a more expressive term, we call temperament. Withal, there is a pleasing presence, a magnetism of artistic personality.

When Glenn Hall sang the first bars of "Comfort Ye" doubts of his qualifications had disappeared. When he had finished "Every Valley" satisfaction had developed into unbounded admiration.

As a young man he has accomplished much. With such voice and such art in maturity it is not easy to discern any circumscribing

limitations to the possibilities of his future.—Manitoba Morning Free Press, Winnipeg, March 29, 1902.

A great deal of interest of the audience naturally centred about Glenn Hall, tenor, who has never been heard here before, and of whom so much has been said in praise. He did not disappoint any one, and his renditions of the tenor solos were full of expression and meaning. The tenor work in the "Messiah" is not the most attractive, from the standpoint of beautiful melodies, but the numbers are all important. What is lacking in tunefulness is made up in their force. The first, a recitative, "Comfort Ye My People," followed by an aria, "Every Valley Shall Be Exalted," came immediately after the opening overture, and in these Mr. Hall displayed at once his ability. He sang the numerous vocalizations with grace and ease, giving each note a distinct value, not slurring them over, in the objectionable manner of many singers. The effect of this was to give a clearness to the interpretation, which was most satisfactory.—The Telegram, Winnipeg, March 29, 1902.

Doubtless Glenn Hall will be heard also in Toronto and Montreal next season.

A Delightful Musicales.

LAST Sunday evening Mrs. M. C. Ford, the vocal teacher, gave a studio musicale to her friends in her charmingly appointed studios in the Van Dyck. An unusually good program was given, and the evening passed most pleasantly. Mme. Signe Lund Skabo, the composer, and Miss Amelia Heineberg, the pianist, played a number of compositions in a finished and artistic manner to the delight of those present.

Mrs. Edward Williams and Miss Martha Henry, both of whom have exceptional voices, sang several soprano solos, and Paul Volkman, a tenor of great promise, and Gregorowitch Janpolski, the well-known Russian baritone, favored the assemblage with some songs.

Mrs. A. A. Gates proved a most efficient accompanist. Among those present were Gen. and Mrs. Henry T. Douglas, Mr. and Mrs. Carroll Butler Brown, Mrs. Gilman Collamore, Mr. and Mrs. Douglas Henry, Mr. and Mrs. Chas. Melville Dewey, Mr. and Mrs. Halsted Purdy, Mr. and Mrs. S. S. Carvalho, Mr. and Mrs. Bruce McRae, Miss Jeannette L. Gilder, Miss Jeannette Cholmeley-Jones, Mrs. Maxfield, Miss Elsa Maxfield, Mrs. Dora Heineberg, Miss Feilding Roselle, Miss Henriette Weber, Miss Waddington, Miss Elizabeth Prescott Hale, Miss Eva Coffin, Miss Virginia Beauchamp Stewart, Miss Alethea Platt, Miss Louise Phelps, Miss Huntington, Miss Clara Kalisher, Miss Sarah L. Dunning, Mr. and Mrs. Haughey, Mr. and Mrs. Fry, Miss Margaret Ethridge, Miss Louise Walters, Miss Thomas, Miss Fannie Green, Judge Bischoff, William Haskell Coffin, S. R. Ritter Brown, Loudon G. Charlton, Henry T. Parker, Aldo Randegger, E. C. Rees, Albert Heineberg, Frank Waddington, Robert J. Daly, J. N. L. Edmunds, Drs. F. J. Bowles, J. C. Taylor and Mr. Evans.

Stuart Pupils Engaged.

LUCILLE JOCELYN, the soprano pupil of Francis Stuart, has been engaged by Sousa to sing at the Metropolitan Opera House early in May, following it with a tour with the band's spring season. Madame Jocelyn has a beautiful and expressive soprano voice, united with an engaging personality. Another pupil, Miss McDonald, was given a hearing at the Broadway Theatre by Mr. Savage, and engaged at once for the Chicago performance of "The Sultan of Sulu." Miss Elizabeth Weller has been engaged as solo alto of the Church of the Holy Communion, C. Whitney Coombs, organist. At a reception at Mr. Stuart's Carnegie Hall studio recently some of his professional pupils who are appearing in New York at present sang, these participating: Miss Lucy Smith, of Albany, with "The Toreador" company; Miss Emma Thompson, of California, with the original "Florodora" company; Miss Lucy Holton, of Belleville, Ont.; Miss Margaret Cain, of Portland, Ore.; Miss Grace Gilman, of California; Roy Lauer, now with the original "Florodora" company; Clyde Crawford, of California; Robert Kelly and Mr. Ekstrom, with "The Village Postmaster" and "Under Southern Skies" companies respectively. The two last named are members of the dramatic profession and not singers proper.

Stuart's success is becoming well known in all circles.

TWIN CITIES.

825 HAGUE AVENUE,
ST. PAUL, MINN., April 9, 1902.

THE St. Paul Choral Club, 150 strong, assisted by Danz's orchestra of fifty men, organ accompaniment by George Fairclough and Theodore van Yox, tenor; Mrs. Theodore van Yox, soprano, and Joseph Baernstein, basso, under the direction of George Normington, gave one of the most brilliant renditions of "The Creation" on last Wednesday evening, April 2, at the Central Presbyterian Church, it being the last of the winter's series of the Choral Club that have proven such successes. The event drew out one of the largest and most representative audiences of the year, and much interest was manifested in the soloists to appear.

Mr. van Yox is a former St. Paulite, and the city is proud to claim him and his talented wife, who scored an immense triumph in the soprano role, which she assumed at five minutes' notice. Miss Gifford, who was to have sung, was taken ill at the last moment, and Mrs. van Yox, who was in the audience, was requested to step into the study, and inside of five minutes the three soloists appeared, and amid cheering and applause throughout the evening, Mrs. van Yox proved herself an artist and equal to the occasion. Mrs. van Yox has a voice of much beauty and a quality unsurpassed. In the solo and concerted work she sustained the same high degree of work as that given in her solos. "On Mighty Pens" was superbly sung, as was "With Verdure Clad." Mr. van Yox is one of the most satisfactory oratorio singers heard in St. Paul; his voice, sympathetic in quality, was in superb condition, and he gave the part a scholarly interpretation.

Joseph Baernstein's voice is always a delight, and the Twin Cities have come to know him well through his several appearances here the past seasons. His solos in "The Creation" were gems, and each appearance but serves to strengthen his popularity and high artistic standing.

To Mr. Normington, the efficient director of the club, belongs the greatest praise. Mr. Normington has worked unceasingly with his chorus and brought a season of good work to a brilliant close. Frederic Hein, who has been the club's president for the past two years, retires May 1, much to the regret of the Choral Club and his associates, as well as the patrons, whose confidence he has had since its founding.

Last week was a musical one for Minneapolis, the same trio of artists—Electa Gifford, Theodore van Yox and Joseph Baernstein—being the soloists, Emil Ober Hoffer conducting the Philharmonic Club.

On Monday evening the Apollo Club (male chorus), with Mr. Graninger directing, gave their final concert, with Harold Bauer as soloist.

The Ladies' Thursday Musicales had Harold Bauer in recital the following night.

All the clubs have closed in a blaze of glory and have had a year of unusual success and prosperity.

The three giants—Hofmann, Geraudy and Kreisler—are booked for the Lyceum April 24.

The Kneisel Quartet will play in St. Paul on May 20, under the auspices of the State Music Teachers' Association.

GERTRUDE SANZ SOULI.

DANNREUTHER QUARTET.—The third concert of this, their sixteenth season, took place at the Fine Arts Building last Thursday, before an audience which completely filled the handsome room. Dall' Abaco's Trio Sonata, for two violins and cello, with piano accompaniment; Schubert's Quartet, op. 125, No. 1, in E flat, and the Brahms Quintet, op. 34, in F, with the piano part played by Mr. Brockway, formed the program, and an evening of great musical pleasure was experienced by those attending.

STUDENTS' CONCERT AT THE NATIONAL CONSERVATORY.—The April concert by the students of the National Conservatory of Music was given last night (Tuesday). The program will be reviewed next week. May 1 the summer term at the conservatory opens and will continue until August 12.

1901.	American Tour of	1902.
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Greater New York.

NEW YORK, April 14, 1902.

ME. MARIE CROSS-NEUHAUS' grand concert and competition by pupils for a diamond medal, in the Astor Gallery last Tuesday evening, found an unusually interested audience, inasmuch as the listeners were requested to themselves decide as to who should receive this medal; the evening was the worst of the month, but a fine audience came. Those who sang in competition were Miss Bessie Bonsall, Adele Recht, Jeanne Arone, Isabel Carleton and Mrs. Zillah Pratt. Miss Bonsall sang with much repose and style, Miss Recht with expressive face and voice, of true high soprano quality, with sweet high notes; Mrs. Pratt is an alto of dramatic instinct, Miss Arone, youthful and dainty, with fluent technic, and Miss Carleton with fine style, grace of person, and attractive manner—this told for much, and undoubtedly influenced her hearers to award the medal to her. In a few well chosen words Madame Newhaus presented the medal, to which Miss Carleton responded gracefully, giving the credit of what she had done that evening to her teacher. All the singing was in French, and the competition was for voice, style and French diction. A native Frenchman nearby pronounced this latter marvelous, saying that each of the fine singers sang absolutely perfect French.

Madame Newhaus has certainly done wonders with these girls, for they sang with a professional aplomb, surety of tone and technic astonishing, without the printed music, doing great credit to their schooling. H. O. Smith played all the accompaniments well.

Preceding and following the competition were numbers by professionals, these being Miss Ida Simmons, pianist; Miss Fannie Marks (a young violinist of pronounced merit), Andreas Schneider, baritone; Oley Speaks, bass; Madame Newhaus' own crystalline soprano voice being heard in a duet with Mr. Schneider. Miss Henriette Weber also played several accompaniments tastefully.

Elsa von Moltke gave her annual concert at Carnegie Lyceum last Friday evening, before an audience limited in size, assisted by Emil Muench, tenor, a string quartet of which she is first violin, and raising in the mind of the professional critic the question, Cui bono? Certainly no one could have made any money, and since of the giving of concerts there is no end, music lovers have all ere this had a surfeit. Miss von Moltke plays with spirit and understanding and possesses pleasing personality, but despite her famous name is not known as she would be under the right spreading of her abilities before the larger public.

Mr. Muench sang Loewe's "The Clock" and other things with pleasant voice and good enunciation, and the string quartet played at the beginning and close.

Mme. Louise Finkel's April musicale at her studio brought the following students before the public: Misses Lucille Presby, Dorothy Bell, Hannah Keene, M. Vandergrift, sopranos; Misses Jane Tonks and Belle Newport, altos; Hamilton M. Weed and E. Harris Janes, tenor and bass respectively. Many of these students occupy prominent places in church and concert circles; notably is Miss Presby prominent, as soprano of St. Andrew's M. E. Church, also singing frequently in concert. The guests filled the rooms, overflowing into the hall, and all enjoyed the excellent singing.

ORGANS AND ORGANISTS.

W. R. Hedden, Mus. Bac., is kept busy at the Church of the Incarnation, Thirty-fifth street and Madison avenue, the Easter program bringing him and his choir unstinted praise. The gallery fan blower, which made so much noise, has been removed to another part of the cellar, so it is not now audible. The choir is now preparing for the fiftieth anniversary of the parish. On Sunday, April 20, they will give Stanford's "Te Deum" in A, Beethoven's "Hallelujah" and Gounod's "Sanctus," from

"Messe Solennelle," and on Wednesday, April 23, at 8:15 a service with orchestra. Program: Orchestral Prelude, "Overture to Samson," Handel; Processional, "With Gladsome Feet," Hedden; "Nunc Dimittis," in G, Calkin; tenor solo, chorus, orchestra and organ; anthem (unaccompanied), "Except the Lord Build the House," Cowen; ascription anthem, "Festival Te Deum," Sullivan, choir, orchestra and organ.

J. Warren Andrews' pupil, Anna B. Foster, has been engaged as organist of Bergen Baptist Church, Jersey City. Mr. Andrews has been engaged to give an organ recital for the Newburgh meeting of the New York State Music Teachers' Association, June 25; he will also be chairman of the organ committee. March 31 he gave a recital at the Grove Reformed Church, New Durham, N. J., assisted by Miss Estelle Harris, soprano; Robert Kent Parker, baritone, and Herman Kloess, violinist. Several weddings have recently occurred in his church, and Easter Sunday morning he had a program of anthems by Burdett, Coombs, King, Granier, the evening service being devoted principally to Buck's "Christ the Victor."

Organist Wade R. Brown, of Waverly Congregational Church, Jersey City, with his chorus choir, with solo singers, gave Stainer's "The Crucifixion," March 28. The choir did excellent work, the best they have yet done, and the church was jammed, despite the rainy night. Arthur Griffin Hughes, the baritone, sang his solos with understanding, and with a voice of much beauty and sympathy. He has been re-engaged for the baritone part in "The Holy City," which Mr. Brown purposes giving the last Sunday in May. The junior choir of sixty voices has been recently put in vestments.

Mme. Louise Gage Courtney was at home in spacious Room 1 in Carnegie Hall last Thursday evening, with music and dancing. Thursday evening, April 24, she will repeat this, and Thursday evening, May 22, occurs her pupils' prize contest.

Edward Mayerhofer, of New York and Yonkers, has succeeded in establishing an orchestra of such ability that they play accompaniments to such things as Beethoven's Concerto in C minor, Hiller's Concerto in F sharp minor, the Mendelssohn G minor Concerto, the Bach-Gounod "Meditation" ("Ave Maria"), and as solo number the Andante from the "Surprise Symphony" of Haydn.

All this at the musical evening on Easter Sunday at Westminster Presbyterian Church, Yonkers, N. Y. The names of the pianists who played these concertos do not appear on the program, but they are undoubtedly the best of the Mayerhofer pupils.

Kate Stella Burr has been reappointed vice-president of the New York State Music Teachers' Association.

National Institute of Music.

STUDENTS of the National Institute of Music, William M. Semnacher, director, gave a concert last Monday evening, at Caledonian Club Hall, Seventh avenue, between Fifty-fourth and Fifty-fifth streets. A large audience enjoyed the attractive program. Piano solos were played by Tessie Meyers, Miss Clara Arnstein, Miss Sadie Salinsky, Master Franz Darvas, Bertha Tarnowski, Miss Rose Krstanits, Miss Fannie Ettenson, Miss Fannie Smith, Miss Fannie Landel, Miss Angele Spielmann, Miss Carrie Hewes, Miss Sara Heyman and Miss Paula Semnacher. Piano duets were performed by Marguerite Darvas and Franz Darvas, Sadie Salinsky and Tessie Meyers, Jeanette Spielmann and Bertha Tarnowski. Violin solos were played by Master Charles Kanen and Willy Doenges, pupil of Ernst Bauer. The young instrumentalists were assisted by Miss Jennie Platky, soprano. Miss Semnacher was the accompanist of the concert.

RUBINSTEIN CLUB REUNION.

AT the end of the fifteenth year of its existence the Rubinstein Club, William R. Chapman conductor, held a reunion at "The Tuxedo," on Monday, April 7. This club, which was formed originally by some young girl students, has grown during its fifteen years to large proportions, and holds a musical and social position quite its own. Many of the former members were present, and acceptances were received from more than 200 who participated in the affair. The program was:

Maytime Ricci
Rubinstein Club of 1902.

A Bit of Retrospect.

By the secretary.

Songs—
French Song.....Chaminade
The Two Grenadiers.....Schumann
F. Archambault.

Songs—
Irish Folksong.....Foote
Les Filles de Cadix.....Delibes

From a Bygone Day, Folksong.....
Miss Margaret Fry.
All the Rubinstein members.

SongsSelected
E. Ellsworth Giles.

The Lost Chord.....Sullivan
All the Rubinstein members.
Accompanied by L. R. Dressler.

The "Bit of Retrospect," by the secretary, Mrs. William R. Chapman, was highly interesting, being a short review of the work that has been done, most feelingly spoken and most attentively listened to.

At the close of the program a letter was read from the president, F. W. Devoe, resigning the position he has held for so many years. The future of the society will be determined upon at the business meeting to be held during the month, when a new president will be elected. Refreshments were served late in the afternoon and a social hour passed by old members and new.

Officers—W. R. Chapman, conductor; Mrs. Florence Brown-Shepard, accompanist; Louis R. Dressler, accompanist (at first Rubinstein concert).

Executive Committee—Mrs. C. A. Burbank, Mrs. J. H. Kavanagh, Mrs. Guy Edwards, Mrs. F. V. Marckwald.

Listemanns Busy.

THE Listemanns, violin and 'cello, are busy these days. Recent appearances of the trio were at Scranton, Pa.; Pottsville, Pa., and the Union League Club in Brooklyn. The newly organized Listemann Sextet has already sprung into popularity, having played at the Waldorf-Astoria the music to the "Midsummer Night's Dream"; with George Riddle, at Easton, Pa., April 8; Hotel Savoy recital April 10, and Loeser's in Brooklyn, April 11. One of the features of the Aeolian recitals this season was Franz Listemann's playing of the 'Cello Concerto by Dvorak on March 28.

Violinist Paul Listemann has many things in common with his great father, the leader and nestor of Chicago violinists, including ardent temperament, faultless technic and fine style; and the 'cellist, Paul Listemann, possesses beautiful tone, ripe technic and interpretative talent of the highest order, making everything he does authoritative. Together they form good ensemble, and it is small wonder they are in such constant demand.

ARTHUR GRIFFITH HUGHES SINGS.—The popular young baritone has sung frequently of late, at Hackettstown, N. J., at an organ recital; re-engaged for commencement, July 2; at Waverly Congregational Church, Jersey City, N. J., of which that excellent conductor and musician, Wade R. Brown, is the musical head, in Stainer's "The Crucifixion"; at the Church Actors' Alliance, Manhattan Theatre, Palm Sunday, and at the Women's Philharmonic. The Newburgh Journal said of him: "He rendered several solos effectively, a choice selection being the 'Serenade,' with violin." The Hackettstonian said: "The singing by Mr. Hughes appealed to all music lovers; he rendered with unqualified success a number of classic selections."

Coming engagements are: People's Meeting, Cooper Union; Washington Heights Club concert, Newburgh; annual banquet Pharmacists; "The Cave Dwellers," Colonial Hall.

Season 1901-1902

FANNIE BLOOMFIELD-ZEISLER

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Boston Music Notes.



BOSTON, Mass., April 12, 1902.

THE debut of Mme. Etta Edwards' pupil, Miss Louise Ainsworth, on Wednesday evening, in Steinert Hall, was a musical event that called out a large audience of musical people and critics. Miss Ainsworth has been heard before in several of the recitals given by Madame Edwards' pupils during the past two or three years, but upon this occasion the program was entirely by Miss Ainsworth; that is, the vocal portion of it. Jacques Hoffman, violinist, and Carl Barth, 'cellist, assisted with some instrumental numbers. The accompaniments were played by Miss Adeline Raymond. Miss Ainsworth has a contralto voice of rich quality, which has been splendidly developed by Madame Edwards.

Glenn Hall, of Chicago, Ill., is one of the soloists with the People's Choral Union to-morrow evening. This will be the third appearance Mr. Hall has made in this city during the season, the previous ones being with the Handel and Haydn Society in November, when "Elijah" was sung, and at Christmas with the same society in "The Messiah."

On Monday Mr. Hall begins a six weeks' tour with the Boston Festival Orchestra.

Miss Adelaide Griggs is engaged for the alto role in Dvorák's "Stabat Mater," which is to be sung at Allentown, Pa., on May 27. Miss Griggs will also sing at the music festival at the Weirs in August.

A recital by Carl Faelten, assisted by Miss Alberta V. Munro, will be given at Steinert Hall, Tuesday evening, April 22: This is Mr. Faelten's sixth recital of the season, and the eighteenth in the series of standard piano works. There will be introductory remarks by Mrs. Reinhold Faelten.

Mme. Gertrude Franklin's pupil, Miss Sally E. Turner, has just been engaged as head of the music department in Wesleyan Seminary, Macon, Ga., with an assistant teacher. Miss Turner recently sang in Springfield, Mass., in the oratorio of "Rebekah," with marked success. Miss Turner has a lovely voice and sings with much expression.

Miss Fannie Edgar Thomas is to give two series of lectures on "Musical Relations Between France and the United States" and "Paris and Parisians," at Madame Franklin's studio. The lectures begin April 17 and will continue for twelve consecutive Mondays and Thursdays.

Among those present at Mrs. H. H. A. Beach's "at home" Wednesday afternoon were the Misses Thayer, of Commonwealth avenue; the Misses Greene, of Beacon street; Mrs. Frank H. Jones and Mrs. Carl Faelten. A charming musical program had been arranged, part of which was given by pupils from the Faelten Pianoforte School, three of whom, Lloyd del Castillo, Mary Pumphrey and Ruth Rapoport, are under ten years of age. They played delightfully a number of solos, including the "Children's Carnival" and other pieces by Mrs. Beach, and selections from Raff, op. 76, and Burgmüller, op. 105. Ethel Harding, a young miss of fourteen, played the Italian Minuet and "Dance of the Flowers," by Mrs. Beach, and Mrs. Minna del Castillo played a Rhapsody by

Brahms. Vocal selections were given by Mme. Isidora Martinez and Mrs. H. E. Sawyer. At the special request of the children Mrs. Beach played one of her own compositions, and the musical was in every way most enjoyable and successful.

A piano recital was given recently in Everett by Miss Beatrice Holbrook, assisted by Miss Helen Mathews, contralto. The program included compositions by Mendelssohn, Franz, Schubert, Beethoven, Lalo, Coleridge-Taylor, Neidlinger, Chopin, Whelpley and Lack.

Miss Mabel Daniels and Miss Rebecca C. Hooper, the composers of the opera "Court of Hearts," will take part in a benefit performance to be given at the Tremont Theatre the last of April.

The ninth annual convention of the International Kindergarten Union is to be held in this city on April 23, 24 and 25. It is the largest organization of its kind in the world, and is made up of more than seventy kindergarten associations in the United States and Canada, having a membership of over 7,000. It is expected that at least 1,500 delegates will attend the coming convention.

The last concert of the Monday Fortnightly Club took place last Monday at Chickering Hall. The program included a cycle of part songs for women's voices, composed by Mr. Foote to words by Arlo Bates; also songs by Clayton Johns and Clough Leiter, all accompanied by the composers.

A recital by the pupils of Mrs. Minnie Little Longley will take place in Chickering Hall on Monday evening, April 21. Mrs. Longley will play the Schütz Suite for violin and piano, in which she will be assisted by Claude Fisher. The pupils will play a program of music by Mendelssohn, Chopin, Moszkowski, Schütz, Godard, Chaminade, Saint-Saëns, Schubert and Raff.

The People's Choral Union gives its fifth annual concert at Symphony Hall to-morrow evening. Gounod's "St. Cecilia Mass," Mendelssohn's setting of the Ninety-fifth Psalm and Mrs. Beach's "Song of Welcome" are the principal compositions on the program. The soloists are: Miss Anita Rio and Mrs. Mary Montgomery Brackett, sopranos; Glenn Hall, tenor, and Gwilym Miles, baritone. Mrs. Brackett is to sing "I Will Extol Thee," from Costa's "Eli"; Mr. Hall will sing the "Be Thou Faithful Unto Death," from Mendelssohn's "St. Paul," and Mr. Miles will contribute the "O God, Have Mercy!" from the same oratorio.

The Thursday Morning Club gave a concert in Pilgrim Hall on Thursday. The club was assisted by Miss Jansen, W. H. Capon and C. B. Shirley, Clarence Hay and S. A. Sargent. The program was well arranged, and the club soloists included Miss Helen A. Shorey, Mrs. J. C. Hubbard, Mrs. Mathews, Mrs. Stoddard and Mrs. H. Y. Follett. The accompanists, all of whom did excellent work, were Miss Lincoln, Mrs. Wilkinson, Mrs. Scudder and Mrs. Field.

The Apollo Club will give its fourth and last concert of the present season in Chickering Hall, Huntington avenue, on Friday evening, April 18. The club will be assisted by Alvin Schroeder, 'cellist.

At the New England Conservatory of Music on Monday evening, April 14, a piano recital will be given by Miss Elna Etiole Hurrell, and on Wednesday evening, April 16, there will be a recital by students of the School of Opera.

SPECIAL SUMMER COURSE OF

SINGING IN THE WEST.

ARTISTS and students who have read THE MUSICAL COURIER's announcement to the effect that William Nelson Burritt will conduct a special course of singing and voice culture this summer at his Kimball Hall studio, in Chicago, will be interested in learning that Gustav Holmquist, who has studied with Mr. Burritt, will shortly be heard in a very attractive and novel program at the latter's studio, which seats several hundred persons. It is very probable that those who purpose to attend the summer session may have the benefit of hearing Mr. Holmquist and many other prominent pupils sing. To the subject of teaching also Mr. Burritt will give special attention.

Mrs. Charles Howard Trego's beautiful soprano voice, which has been an important and very popular feature leading amphitheatre concerts during the last two seasons at the Chautauqua (N. Y.) Assembly, has developed remarkably under Mr. Burritt's capable and musicianly instruction. On one occasion Mrs. Trego displayed exceptionally fine schooling by singing effectively, with orchestra, and at about twenty-four hours' notice, a heavy, dramatic and exceedingly florid work which hitherto had been entirely unknown to her.

HILDEGARD HOFFMANN'S RECITAL.

LAST Saturday evening, at Mendelssohn Hall, Miss Hildegard Hoffmann, the young soprano, gave a recital, which, judging from the size, quality and appreciation of the audience, was from every point of view a success. Arthur Hochman, the young Russian-American pianist, assisted in the program:

Si mes Vers avaient des Ailes.....	Hahn
Mai	Hahn
Berceuse	Chaminade
Ouvre tes Yeux bleus.....	Massenet
Hildegard Hoffmann.	
Rondo, op. 51, No. 2.....	Beethoven
Impromptu, op. 90, No. 1.....	Schubert
Arthur Hochman.	
Die Rose.....	Spohr
Choral	Sinding
Ein Schwan.....	Grieg
Mit einer Primula Veris.....	Grieg
Die Loreley.....	Liszt
Hildegard Hoffmann.	
Staccato Etude.....	X. Scharwenka
Romance	Tschaikowsky
Midsummer Night's Dream.....	Mendelssohn-Liszt
Arthur Hochman.	
Who'll Buy My Lavender?.....	German
My Love's an Arbutus.....	Stanford
Burst, Ye Applebuds.....	S. Emery
Hildegard Hoffmann.	

Miss Hoffmann is a favorite in many cities, and after several years of experience singing at out of town concerts she has reached the ambitious state where engagements in the metropolis are desired. The timbre of Miss Hoffmann's voice is light, but very pleasing in quality. She sings some things extremely well. However, she shows at times, when she is singing, that she has listened to too much advice; has been thinking too much about method. In singing spontaneity counts for much. Miss Hoffmann sang charmingly the songs by Hahn, Grieg and Spohr. Her German diction is excellent. When experience brings repose of manner and a more simple and individual style, her singing will commend itself to the critical. To the eye, she presents a delightful picture. The audience received Miss Hoffmann cordially and showered her with flowers.

Mr. Hochman's playing aroused much enthusiasm, and the most enthusiastic were the musicians in the house. The Beethoven Rondo revealed anew the clarity and beauty of Hochman's art. In the other pieces, too, his ready skill and personal magnetism were apparent to all. Robert A. Gayler accompanied for Miss Hoffmann, and his delightfully subdued and sympathetic assistance at the piano was another cause for congratulation. The recital was given under the patronage of the following New York and Brooklyn women:

New York—Mrs. Fred Achelis, Mrs. John Achelis, Mrs. Felix Adler, Mrs. Arthur von Briesen, Mrs. J. M. Ceбалlos, Mrs. Charles H. Ditson, Mrs. Edward L. Keyes,

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Brooklyn—Miss Louise Atwater, Mrs. Frederick A. Chapman, Miss Margaret Dreier, Mrs. R. Lytton Edwards, Jr., Mrs. Gustav Heubach, Mrs. G. L. Hoppenstedt, Miss Ella Stafford Hutchinson, Mrs. J. W. Jones, Mrs. Horatio C. King, Mrs. A. Klingenberg, Mrs. Alfred Lichtenstein, Mrs. Jacob W. Loch, Mrs. William Rasch, Mrs. Louis Roessel, Mrs. Hugo Schumann, Mrs. E. R. Smith, Mrs. William Spies, Mrs. C. Studebaker, Mrs. Rudolf Trompeter, Miss Carrie Uhlig and Mrs. Alfred Wiehl.

AUGUSTA COTTLOW'S TRIUMPH IN BOSTON.

AUGUSTA COTTLOW, the gifted young pianist, created a sensation at her appearance with the Boston Symphony Orchestra March 27 and 29. We append a few extracts from the splendid notices she received:

Miss Cottlow played Tchaikowsky's Concerto in B flat minor at the Worcester Festival of 1900. Last night she gave an exceedingly interesting performance of Grieg's concerto, which is still an original, beautiful and effective work. Miss Cottlow's performance was characterized above all by genuine poetic feeling and indisputable imagination. She sang her phrases when the song was there. It was often as though she improvised, so free, so liquid, so spontaneous was her playing. For once there was no thought of superior mechanism, of a task to be overcome, of a parade piece. The chief thought was of poetic music sympathetically interpreted. A delightful touch, fully adequate technique, a girlish grace through which shone the temperament of a woman, a charming modesty of bearing both in performance and in acknowledging the hearty applause which was only her due—these contributed to a pleasure that may be ranked among the finest and most grateful memories of this season now drawing to a close.—Philip Hale, in Boston Journal, March 30.

The concert began with Cherubini's overture to "Medea," a clear and intelligible work, the colors of which do not fade in spite of all that modern orchestral reformers have done since its time. After this short number there came a new pianist, Miss Augusta Cottlow, with Grieg's A minor concerto.

Miss Cottlow made more than a favorable impression—she won something akin to a triumph, and this, too, under some difficulties. Apart from the fact that one wanted more fullness of tone in the massive parts of the work, there was nothing to criticize in the performance; it was full of dash and enthusiasm, and the enthusiasm of the young artist became the work well.

Miss Cottlow was recalled three times with spontaneous enthusiasm by the audience. She is a pupil of Ferruccio Busoni, once a teacher at the New England Conservatory in this city, now one of the leading pianists of the world; she has more of abandon and emotion than we find in her great master.—Louis C. Elson, in Boston Daily Advertiser, March 31.

Voigt-Overstreet-Brounoff in Newark.

PLATON BROUNOFF gave his celebrated lecture on "Russian Life and Music" at Roseville Presbyterian Chapel last Wednesday evening to a large audience, the two singers assisting, and adding greatly to the interest of the affair. Miss Voigt's principal Russian number was Alabieff's "Nightingale Song," and later she sang Brounoff's "Indian Lullaby." Mr. Overstreet also sang, receiving much appreciation, and both united in a duet.

Said the *Advertiser*: "He related many interesting and humorous things of prominent Russian composers, and kept the audience smiling a great part of the time."

The *News*: "He presented an instructive as well as entertaining lecture recital. His experiences in the land of the Czar and his intimate knowledge of social, political and other conditions, enable him to speak with authority. That life has its comical side, and the humorous wit of the lecturer and keen sense of the ridiculous and aptitude for telling bright stories, agreeably varied his talk."

SCHERHEY SUMMER TERM.—Professor M. I. Scherhey announces a summer course for singers and teachers, special summer rates to prevail. The well-known voice teacher attracts pupils from all over the country, and out of town teachers and students will do well to communicate with him regarding lessons. Carl Schlegel, who made such great success at the Brooklyn Saengerfest, has sung lately in Philadelphia, Newark, Elizabeth, Staten Island, at the Liederkrantz, and Mary Jordan Baker, the charming young soprano, has sung much of late in social circles at Hackensack, Jersey City, Baltimore and Washington. Both are pupils of Professor Scherhey.

MRS. THEODORE VAN YORX.

LAST week this paper reprinted a criticism from a St. Paul, Minn., newspaper recording and indorsing the instant success made by Mrs. Theodore van Yorx, the soprano, with the St. Paul Choral Club when she sang the soprano part in "The Creation" at a moment's notice.



MRS. THEODORE VAN YORX.

Here are two other St. Paul notices received too late for publication last week:

There is only one thing that a musical audience likes better than to hear a favorite singer in a great role—that is, to hear a new favorite. Such a discovery was made last evening by the audience that packed the Central Presbyterian Church for the last of the season's concerts by the St. Paul Choral Club. Ida Belle Cooley (Mrs. Theodore van Yorx) sang the difficult and beautiful soprano part in Haydn's "Creation" at exactly five minutes' notice, and most successfully. Indeed, the work of Mrs. van Yorx was more than successful. Such a sensational effect as her singing produced has not been known in St. Paul for years. The audience had assembled promptly and there had begun to be signs of impatience at the delay. The president of the Choral Club appeared on the platform before the waiting chorus at 8:25, and stated simply that Miss Electa Gifford, the Chicago soprano engaged for the part, had at the last moment been taken suddenly ill and would be unable to sing. Mr. Heine then asked that if Mrs. van Yorx was in the audience would she come at once to the study. A young and attractive looking woman in a pretty blue gown arose in the centre of the house and made her way to the rear. In a few minutes the soloists came to the stage and Mrs. van Yorx, looking a little flushed and excited, was among them. The audience looked its incredulity, though it clapped its hands at her pluck. The orchestra played the strange music by which Haydn has described his conception of chaos. Joseph Baernstein recited in splendid basso the opening words of Genesis. The chorus told softly of the coming of light into a chaotic world. Mr. van Yorx, the tenor, recited briefly the fact of the division of day from night. The audience had not yet yielded itself to absolute listening; it was too anxious about the soprano. At the first line all anxiety departed. A voice, clear, sweet and rich, came flowing forth, and as the beautiful air progressed an easy and free delivery and beautiful style were revealed. The soprano showed quick intelligence and unusual dramatic efficiency. Her voice is a lyric soprano, full and warm, admirably trained and under well nigh perfect control. In the coloratura work the singer proved herself a mature artist. Even the enormous difficulties of the aria, "On Mighty Pens," did not daunt her, and the solo was sung with fine finish and vivid descriptive effect. In the trios and duets Mrs. van Yorx achieved the same degree of success that distinguished her solo work, her voice being fully as charming in its companionship with that of her husband and the basso as alone.—St. Paul Dispatch, April 4, 1902.

Mrs. Theodore van Yorx, who made her first appearance last night before a St. Paul audience, easily captivated that audience. Her voice is a clear and high soprano, pronouncedly brilliant, yet so sweet in tone that that brilliancy never degenerates into showiness. Oratorio music is well suited to Mrs. van Yorx's voice. Her most successful solo last night was "With Verdure Clad." It was beautifully rendered. Her fine stage presence aided greatly in her success.—St. Paul Globe, April 4, 1902.

Drury's "Faust."

THE regular annual performance of the Theodore Drury Opera Company occurs at the Lexington Avenue Opera House; this time Gounod's "Faust" with Drury in the title role. The date is Monday evening, May 5, at 8:30. The cast we published last week.

Mr. Drury, realizing the shortcomings in many respects in the past performances, feels that they will be in a measure atoned for this season. That the performance this year will be infinitely superior goes without saying, as he has engaged the baritone George L. Ruffin, of Boston.

and Miss C. Marie Rovelto, of Providence; the charming voice and personality of the latter will surely be a delight to New Yorkers. Special attention will be given to the ballet in the second act, in which a professional première danseuse will be introduced. A first-class professional orchestra and conductor have been engaged. The stage will be under the management of Rudolph-Duering. The costumes will be furnished by one of the leading costumers of the city.

AMERICAN INSTITUTE OF APPLIED MUSIC.

THE usual informal recital by the students passed off successfully on Friday, April 4. The following program, beginning with a very young lady whose foot could barely reach the pedals, was given:

Prelude	.....	Pachulski
	Dorothy Howland Cheesman	
Sketch	.....	Dubois
Air de Ballet	.....	Moszkowski
	Cora A. Fields	
Serenade	.....	Borodin
Novelté	.....	MacDowell
	Julia Halpin	
Hark, Hark, the Lark!	.....	Schubert-Liszt
	May Hanford	
Calm as the Night	.....	Bohm
	Mrs. J. L. Logan	
Song Without Words, No. 1	.....	Mendelssohn
	Sally Barr Perry	
Album Leaves, op. 124	.....	Schumann
	Myra Parmenter Cheesman	
Songs Without Words, Nos. 22 and 16	.....	Mendelssohn
	Gwenola Smith	
Waltz, op. 18	.....	Chopin
	Miriam Steeves	
Oh, Fair Dove, oh, Fond Dove!	.....	Gatty
	Beauchamp B. Tesseman	
Elegy, op. 31	.....	Bargiel
	Elizabeth Rowe Fish	
Etude, op. 10, No. 5	.....	Chopin
	Leta Dallas	
Andante and Rondo, op. 14	.....	Mendelssohn
	Earl Albert Wehn	
Concert Etude, op. 36	.....	MacDowell
	Doris Thielcke	

The Metropolitan Chorus resumed its meetings after the Easter holidays on Tuesday, April 8. The new director is Paul Ambrose, the well-known composer, whose Wagner transcriptions and other works are used by all piano teachers and music schools.

WILCZEK'S VIOLIN ONCE INDIAN TABLE.

FACTS, which will interest the professional musician as well as the amateur, and which disprove the common belief, that only old violins of Italian workmanship can be used successfully by prominent soloists, have been revealed by Franz Wilczek's latest appearances. Some of the appearances referred to were the joint recital with Scotti, of the Grau Opera Company, in the Columbia Theatre, Washington; the musicale given by Mrs. Ogden Mills for Prince Henry of Prussia, at which Prince Henry congratulated Wilczek most heartily on his playing; the Arion Society concert in the Academy of Music, Brooklyn; the joint recital with President Roosevelt's cousin, Miss Roosevelt Scovel, Washington, D. C.; the musicale given by Emil Paur in the Hotel Savoy.

It was, however, at the concert in the Metropolitan Opera House given by Emil Paur and his orchestra for the benefit of the German Poliklinik, where Wilczek's extremely pure, sweet and withal powerful tone excited the curiosity of lovers of the violin that it was learned that he plays an instrument made in America of American wood—and wood with a history. A few years ago John Friedrich, the maker of the violin, received an old table from his friend, John Postelman, now living at Corning, N. Y. He had bought it from a family in which it had been handed down from generation to generation as being authentically the table made by North American Indians and given by them to the first white child born after the Wyoming massacre.

Friedrich, being of a practical turn of mind, made a cello and several violins out of that table, and the list of successes Wilczek achieved, playing this comparatively newly made violin, is long and enviable.

KATE STELLA BURR'S "DAISY CHAIN."—Estelle Harris, Mrs. Leonard, Mr. Vigeron and Mr. Parker constitute Miss Burr's "Daisy Chain" Quartet, and they sang again yesterday, Tuesday, at the home of Mrs. J. Milton Goetschius, 52 West Fifty-eighth street, a large throng of musical and society folk listening.

Alma Stencel

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BOSTON, Mass., April 13, 1902.

THE Boston Singing Club gave the final concert of its first season at Chickering Hall on the evening of April 9, the program embracing Mozart's Requiem and Mendelssohn's "Walpurgis Night." H. C. Tucker conducted, and there was an orchestra of Symphony players, with William Kraft as principal. The soloists in the Requiem were Miss Gertrude Miller, soprano; Miss Katherine Ricker, alto; Louis Black, tenor, and Charles Delmont, bass. Miss Ricker, Mr. Black and Mr. Delmont also sang the solos in the "Walpurgis Night."

The work of the chorus was in most respects excellent, the attack, generally, being prompt, and the definition of the polyphony of the Mozart number well sustained. The choral work in the Mendelssohn number was also admirably well done, the difficult "Owls and Ravens" chorus going with a rhythmic swing and precision that could hardly have been surpassed.

There was the need, however, in some instances of a more marked contrast in the dynamic expression. The orchestra was at times over-loud.

Mr. Tucker conducted with a firm hand and carried the performance successfully along.

It was refreshing to hear four native local soloists.

Miss Miller, who has come to the front of late in oratorio work, has a good voice, and sings with an intelligent understanding of her music. She is one of the younger number of singers whose training has failed to build up the middle voice, the most essential item in a vocal course of training, for out of this foundation must all permanent good arise and communicate itself to both the upper and lower parts of the scale.

There are a number of talented young singers now coming forward upon our concert stage that lack in this absolute essential, and thereby hazard the accomplishment of a prolonged and successful career.

There is no deficiency in the training of a voice that bespeaks premature depreciation of the vocal powers so positively as this lack of development of the middle voice, and there is no item in voice training that is more generally neglected by teachers or beyond their ability to accomplish.

Miss Ricker, who has earned an enviable position upon the concert stage, accomplished her task in her usually artistic manner. There is both confidence and repose in this estimable singer's efforts.

Mr. Black was fairly successful with the tenor roles. It was agreeable to hear a tenor who did not sing with a pinched throat, a nasal twang (that vulgar "dans la masque" abortion), or shout with "open tones," as is the case with the majority of tenor singers we hear nowadays.

Mr. Delmont possesses a full, well developed and melodious voice, a real basso cantante, which is accurately placed and well built throughout the scale.

More particularly to be noted is the splendid development of his middle voice, a fortunate possession for a singer, and one that will insure the preservation of the vocal powers. His lower notes are deep and full, and furnished a firm foundation in the quartet numbers of the Requiem.

Mr. Delmont is master of the cantabile, phrases artistically, and has a noble style and a dignified bearing.

One compares his vocal equipment and presence to that of the eminent artist Plançon.

The third concert of the Cecilia Society, B. J. Lang, conductor, occurred on the evening of April 8 at Symphony Hall, when Massenet's "La Terre Promise," Oratorio en Trois Parties, d'après la Vulgate, was given for the first time in this country.

The society had the assistance of Miss Marguerite Lemon, Leo Liebermann, Heinrich Meyn and an orchestra of players from the Boston Symphony Band. B. L. Whelpley was organist.

The performance of the oratorio was preceded by the Introduction to "Parsifal"; the Prize Song from "Die Meistersinger," sung by Mr. Liebermann, and the aria "Divinités du Styx," from Gluck's "Alceste," sung by Miss Lemon.

Not a word of English was heard during the evening, the avoidance of the vernacular finding a substitute in a varied dialectic display of French, with a lonely interpolation of German by Mr. Liebermann in his Wagner solo.

The program stated that "The Promised Land" was a great success when it was first brought out, and that Massenet himself called it his favorite work.

Massenet's favoritism extends itself to a feeble child, for there is little in the work that can command serious attention as an oratorio.

It is lacking generally in dignity and elevated design, rising little above the operatic level, and the comic opera at that, being permeated liberally with the odor of the theatre, and saved only from absolute wearisomeness by some ingenious instrumentation.

I can recall but one number that made much impression as a piece of consistent writing when the character of the text is concerned, and that is the last chorus in Part I.

The instrumental numbers, namely, a Prelude, a March and a Pastoral, were without distinction, mildly agreeable, but of little interest.

The chorus of the society sang its part finely.

Concerning the soloists it must be said that they sang with an evident appreciation of their task, if they did not succeed in presenting demonstrations of vocal excellence. There was uniformity of effort, however, in one respect, for they all sang in their throat and forced their voice.

There were whole rows of empty seats in the hall. The applause was liberal. This concert ended the twenty-sixth season of the society.

The Boston Symphony Orchestra gave its twenty-first concert in Symphony Hall last evening, when Mr. Gericke presented the following program: Overture to "Egmont," Beethoven; two poems for orchestra (MSS., first time). Loeffler; first movement of Joachim's Hungarian Concerto, and a Haydn Symphony in C.

Felix Winternitz was the soloist.

Mr. Loeffler's two poems embraced, first, an Idyll, a musical paraphrase of the fifth poem of Paul Verlaine's "La Bonne Chanson," and second, a paraphrase of Maurice Rollinat's "Villanelle du Diable." In the settings of these poems Mr. Loeffler has given full sway to that highly imaginative and characteristically inventive conception in musical art that has marked all that has come from his pen.

All that which is brought forward in these "poems" is coherent in its entirety, although a complexity of superfluous effort exists that crowds one idea upon the other, as if several persons were speaking at one and the same time; a ramified discourse upon a subject.

However this may be, Mr. Loeffler's voices are those of refinement and considerate relevance.

Nevertheless, simplicity is still the most powerful element in every art, and periods of greater or lesser value in cadence will never be permanently supplanted by endless flowing invention, melodic or otherwise.

If Mr. Loeffler would weed out his garden, so to speak, and arrange the beds of his flowery genius in a well defined contrast of his material, with reposeful lines of demarcation that the attention of the listener may find occasional rest, and thus overcome the tendency to mass his material in one unbroken bed of musical flora, he would

more nearly approach that high ideal of his inspiration which in a profuse dispensation of its wealth is injudiciously depleted.

Each piece was overwrought, and there was a sense of wearisomeness before the end, which could have been modified somewhat had there been more contrasts in the expression displayed. But this, no doubt, was the fault of the conductor, who pays little heed to the expression of the music he performs.

The eminent composer was recalled many times after its performance, the audience indulging in enthusiastic and prolonged applause.

Mr. Winternitz did not succeed in a distinguished interpretation of the Joachim movement. He has quite a degree of facility as regards execution, but one cannot praise the quality of his tone. He was enthusiastically applauded and recalled, but the audience at these concerts applaud everybody and everything, so the compliment is a doubtful one sometimes.

Master Florizel Reuter, the little violin wonder, played Vieuxtemps' Concerto, No. 1, at the concert of the Boston Symphony Orchestra (the Cambridge series) last Thursday evening at Sanders Theatre.

What a wonderful genius is this child!

No mature artist could have played with more confidence, with more artistic repose, or with a better command of the routine of masterly virtuosity than did this infant prodigy. If Wilhelmj himself had stood there before that great audience he could not have been more composed or better master of himself.

At the end of the concerto the audience burst forth with tremendous applause and recalled this little master ten times, which he acknowledged with the dignity and grace of a Chesterfield. What puzzles me is, where will this astounding beginning end?

Mr. Gericke accompanied the little fellow with exquisite discrimination. He also gave an exceptionally fine reading of Goldmark's overture to "Penthesilea," of the "Good Friday Spell" from "Parsifal," and of Brahms' Fourth Symphony. It was the finest playing that the orchestra has done for many a day.

Mrs. Florence Hartmann, mezzo-contralto, with the assistance of Julius Theodorowicz, violinist, and Alfred de Voto, accompanist, gave a song recital at Chickering Hall last Friday evening.

Mrs. Hartmann is extremely musical and ambitious. She has a good voice, but has not been fortunate in its training, consequently but a part of its real value is experienced in her otherwise commendable efforts. A wrong placing of the tone is responsible for the whole difficulty, its location being too far back. The bow is placed too low down on the finger board, so to speak, and thus normal conditions are destroyed. This posterior action of the apparatus enforces strenuous effort in the struggle to gain the expression that the singer would impart to the music in loud and high places.

Mr. Theodorowicz showed quite a degree of facility in execution, but his tone was not always agreeable.

Miss Blanche H. Fox will give a song recital in Huntington Chambers Hall on the evening of April 24. After a miscellaneous program Miss Fox will appear in the first and last acts of "La Favorita," the other roles being taken by Miss Leveroni, Miss Kirmes, Mr. Fiumara and Mr. Phillips. The opera will be given in costume. Miss Blanche is the daughter of Albert Fox, at one time on the business staff of the Boston Journal, and more recently the advertising manager of the New York Herald. Mr. Fox's numerous friends, for he is one of the most popular newspaper men in the country, are looking forward with great interest to this début of his talented daughter.

Miss Louise Ainsworth, a youthful contralto of prepossessing appearance, made her début at Steinert Hall, on the evening of April 9, in a well selected program.

Jaques Hoffman, violinist, and Carl Barth, cellist, lent valuable assistance, as did Miss Raymond, the pianist and accompanist.

Harold Bauer gave his farewell performances in Boston this past week, the occasions being his appearance with the Kneisel Quartet last Monday evening and his recital at Steinert Hall yesterday afternoon. On the first occasion he proved what an exquisite and discreet ensemble player he is, assisting Mr. Kneisel in Bach's Sonata in A major, No. 2, and in César Franck's Piano Quintet, a work of heavenly inspiration. He was greeted at his recital by a large and enthusiastic audience, and played in his most elevated and proficient manner. He was obliged to add a number of encore pieces.

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Fairy Lullaby. Song.....Miss Mabel Goodwin, Chicago, Ill.
Wouldn't That Be Queer? Song. Master Erskine Porter, Washington
The Years at the Spring. Song.....Miss Olive Cook, Boston, Mass.
Ecstasy. Song.....Miss Minnie Pierce, Boston, Mass.
A Song of Love.....Miss May Samuels, Boston, Mass.

Charles Dennee.

The Thought of You. Song.....Miss Myra A. Coleman, Detroit, Mich.
Mountain Scenes, op. 30. Piano.....Miss Georgia Richardson, De-
troit, Mich.

The Tryst. Song.....Mrs. James D. Barr, Terre Haute, Ind.

Moritz H. Emery.

Star Dandelion. Song.....Ernest R. Leeman, Newton Cen-
tre, Mass.
Loss. Song.....
Sunbeams. Song.....

Arthur Foote.

I'm Wearin' Awa'. Song.....Miss Mabel Goodwin, Chicago, Ill.
Loch Lomond. Song.....Miss Adah G. Fuller, Boston, Mass.
Memnon. Song.....Mrs. H. E. Sawyer, Boston, Mass.
Song of the Forge.....Mrs. H. E. Sawyer, Boston, Mass.
Prelude and Fugue, from Suite, op. 15. Piano.....Mr. Foote, Boston
Romance, op. 9. No. 3. Violin & Piano.....Miss Amy Wesselhoft and Mr.
and piano.....Foote, Boston, Mass.
Bisè's Song, from op. 51.....Mrs. H. E. Sawyer, Boston, Mass.
Into the Silent Land. (Men's voices). Orpheus Club, Detroit, Mich.
Etude Arabesque. Piano solo.....Wm. H. Sherwood, St. Paul, Minn.
In Picardie. Song.....Miss Julia Heinrich, Boston, Mass.
In Picardie. Song.....Mrs. H. E. Sawyer, Boston, Mass.
Poems (after Omar Khayyâm). The Matinee Musicale, Duluth,
op. 41. Piano.....Minn.
Poems (after Omar Khayyâm), op. 41. Piano.....Mr. Foote, Boston
Irish Folksong.....Miss Julia Agnes O'Connor, Buffalo, N. Y.
Irish Folksong.....Miss Pauline Woltmann, Boston, Mass.
Love Me if I Live. Song.....Ernest R. Leeman, Concord and
Natick, Mass.
A Song of Four Seasons. Song.....Mme. de Norville, Chicago, Ill.
A Song of Four Seasons. Song.....Mrs. H. E. Sawyer, Boston, Mass.

Henry K. Hadley.

I Dreamed of a Princess. Song.....
Greeting. Song.....
The Water Nixie. Song.....
The Butterfly is in Love With
the Rose. Song.....Mrs. Morris Black, New York,
N. Y.
By the Ganges. Song.....
Abandoned. Song.....
In the Forest, Moonbeam
Brightened. Song.....
Hope. Song.....Mr. Gordon, New York, N. Y.

Margaret Ruthven Lang.

An Irish Lovesong.....Miss Ella M. Chamberlain, Dorchester, Mass.
An Irish Lovesong.....Ernest R. Leeman, Natick, Mass.
An Irish Lovesong.....Miss Blanche Dextra, Boston, Mass.
My Ain Dear Somebody. Song.....Miss Olive Cook, Huntington
April Weather. Song.....Chambers, Boston, Mass.
A Thought. Song.....
Out of the Past. Song.....
The Hills o' Skye. Song.....Miss Lucie Tucker, Association
Summer Noon. Song.....Hall, Boston, Mass.
Tryste Noël. Song.....
Northward. Song.....
King Olaf's Lilies. Song.....Mrs. Anna E. Dexter, Boston, Mass.

Edward MacDowell.

Etude de Concert. Piano.....Miss Marie Torrilhon, New York, N. Y.
Etude de Concert. Piano.....Miss Wenema Kiger, Greenfield, Ind.
Etude de Concert.....Miss Marion Bear, San Francisco, Cal.
Etude de Concert. Piano.....Wesley Weyman, Newark, N. J.
Etude de Concert. Piano.....Wesley Weyman, Orange, N. J.
From Sea Pieces. Piano.....
To the Sea.....Miss Flora Dunham, Paterson,
A. D. 1630.....N. J.
Thy Beaming Eyes. Song.....Miss Helen Faye, Torrington, Conn.
Thy Beaming Eyes. Song.....Chas. W. Clark, Chicago, Ill.
Fourth Sonata (Keltic). Piano.....Miss Alice Coleman, Association
Hall, Boston, Mass.
From Marionettes. Piano.....
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Edna Rosalind Park.

A Memory. Song.....Miss Mary Frances Kirby, New York, N. Y.
A Memory. Song.....Charles Haydn, New York, N. Y.
A Memory. Song.....Arthur G. Hughes, Hackettstown, N. J.
A Memory. Song.....Arthur G. Hughes, Akron, Ohio
A Memory. Song.....Arthur G. Hughes, Elyria, Ohio
A Memory. Song.....Arthur G. Hughes, Cleveland, Ohio
A Memory. Song.....Arthur G. Hughes, Toledo, Ohio
A Memory. Song.....Arthur G. Hughes, Newburgh, N. Y.
A Memory. Song.....Arthur G. Hughes, New York city, N. Y.
A Memory. Song.....Mrs. Auld-Thomas, New York city, N. Y.
Thou Art So Like a Flower. Song.....Charles Haydn, New York
Tarry With Me. Song.....Arthur G. Hughes, New York
Love. Song.....M. James Brines, New York, N. Y.
Love. Song.....Charles Haydn, New York, N. Y.
Love. Song.....Arthur G. Hughes, Akron, Ohio
Love. Song.....Arthur G. Hughes, Elyria, Ohio
Love. Song.....Arthur G. Hughes, Cleveland, Ohio
Love. Song.....Arthur G. Hughes, Toledo, Ohio
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HAROLD BAUER'S DATES.

HAROLD BAUER, the pianist, has the following dates
yet to play in this country. He expects to sail
May 3 for Southampton.

April 12—Farewell Boston Recital.

April 14—Fall River.

April 16—Troy Vocal Recital.

April 17—Albany.

April 18—Portland.

April 22—Syracuse.

April 23—Keene.

April 29—Detroit.

Bauer with Kneisel Quartet in Boston and New York.

"When ensemble is so admirable it may seem invidious
to mention an individual; yet I cannot easily think of a
like performance unless Mr. Bauer were the pianist."—
Philip Hale in Boston Journal.

"Harold Bauer, who assisted the quartet last night,
proved himself to be one of the most finished and satisfy-
ing players of chamber music that New York has heard
for an age."—H. F. Krehbiel in New York Tribune.

William A. Wegener.

THIS popular tenor has been engaged to sing the tenor
parts in a production of Schumann's "Faust." On
April 9 Mr. Wegener sang at a recital at Willard's Hall,
Washington, D. C. His program included lieder by Baron
Frankenstein. Here are some press notices:

William A. Wegener is a tenor not too well known here, but one
whom Washingtonians would like to hear more often. His voice is
beautiful and his interpretation of his numbers was all that could be
desired. It would be difficult to select one from those allotted to
him on the program as having been sung in superior style, but cer-
tainly nothing more delightful than "Die Liebste Sprach" has been
heard here for some time.—Washington Times, April 10, 1902.

Mr. Wegener, the tenor, sang with much artistic finish. His voice
is robust and his enunciation clear and distinct. His bearing was
natural, and he controlled his voice with ease.—Washington Post.

GOLDEN JUBILEE JUNGER MAENNERCHOR, OF PHILADELPHIA.

"Lohengrin's Herkunft," sung by William A. Wegener at the
evening concert, was the most enjoyable feature of the day's enter-
tainment.—Philadelphia Times, February 23.

William A. Wegener, the tenor, sang "Lohengrin's Herkunft"
delightfully.—Philadelphia Item, February 23.

William A. Wegener sings with dignity and understanding.—
Record-Herald, Chicago.

Mr. Wegener, the tenor, sings and acts Lohengrin delightfully.
—Chicago Daily News.

The Central Congregational Church, Brooklyn, has en-
gaged Mr. Wegener as solo tenor for the coming year
at a handsome salary.

Pappenheim Annual Concert.

MME. EUGENIE PAPPENHEIM will give her an-
nual concert with some of her artist and advanced
pupils at Mendelssohn Hall, Thursday evening, April 24.
A well chosen, interesting program has been prepared,
and besides a number of young artists who are already
known, several newcomers with excellent voices will be
heard for the first time in public. Among those who will
appear are Mrs. Corinne Wiest-Anthony, Mrs. Emilie
Schneeloch-Busse, Miss Frieda Stender, Charles A.
Goettler and Miss McGuane.

These annual Pappenheim concerts have regularly oc-
curred every spring for some years past, and are always
attended by a large throng, interested professional and
amateur singers, managers, choir directors, conductors
and so on, all of whom know they will hear some singers
of unusual merit and ability.

The concert of this year is sure to be equally important
and attractive.

Heinebund Concert.

THE concert by the New York Heinebund at the Ter-
race Garden last Sunday evening was the last one
which Louis Koemmenich will conduct for the society.
As already announced, Mr. Koemmenich was recently
elected conductor of the Junger Maennerchor, of Phila-
delphia, and as he is still the conductor of the Brooklyn
Saengerbund, he was obliged to resign from the Heine-
bund. The soloists at the concert Sunday evening were
Miss Amy Ray, contralto; William Bartels, tenor; A.
Gardthausen, baritone, and C. H. Tollefsen, violin. The
society sang numbers by Adam, Gelbke, von Ende, Wag-
ner, Slunicko and Kremser.

SARAH KING PECK FOR MT. VERNON "JUDITH."—Alfred
Hallam has engaged Miss Peck for the first performance
in America of Parry's choral work, "Judith," which is to
be presented by his excellent choral society in Mt. Ver-
non on April 25. She will sing the title part, which should
fit her well, as it is dramatic and full of opportunity for
such a work as Miss Peck's. Later she will sing in Ros-
sini's "Stabat Mater."

Obituary.

J. Melville Horner.

J. MELVILLE HORNER died in Brookline, Mass.,
March 31. He was a well-known baritone. He
was born at Carmichaels, Pa., and received his first mu-
sical instruction in Pittsburg, subsequently continuing his
studies in Chicago and New York. He finally settled in
Boston, where he occupied a position in the quartet
of the Walnut Avenue Church of Roxbury, afterward
being engaged as precentor of the First Church of Christ,
Scientist. For the past year he had acted as musical di-
rector of the Piedmont Congregational Church of Worces-
ter. He had just accepted a position in the quartet of Dr.
Lyon's Church, of Brookline.

Mrs. Moyle Dead.

Samuel Bowden Moyle has issued this card:

In loving remembrance of
NELLIE MOYLE,
Wife of Samuel Bowden Moyle,
Who died in New York City
March 20,
1902.

Aged fifty-three.

Interred in Cemetery of Church of St. Michael,
Astoria, Long Island.

A Successful Concert.

[BY WIRE.]

SAN ANTONIO, TEX., April 12, 1902.

THE concert given here last night by Madame Man-
telli, prima donna contralto, and Louis Blumen-
berg, cello virtuoso, drew a crowded house, and was the
success of the season."

Opera Comique at the Victoria.

THE revival of opera comique in French in this city by
Mr. Hammerstein at his Victoria Theatre, and which
after the opening night was a matter of doubt as to the
managerial wisdom for the undertaking, has grown into an
absolute certainty of success. The audiences which
crowded the house at the performances of "Miss Helyett"
and "La Belle Helene" demonstrated that New York the-
atre-goers appreciate the artistic merits of the company
and pay tribute to the members of the same for not indulg-
ing in suggestiveness, either in word or action, at the same
time entering into the spirit of reckless fun and abandon,
and now that the company seems en rapport with the audi-
ences, the vocal efforts of the singers oftentimes evoke en-
thusiasm.

For the coming week the following repertory has been
arranged: Monday, Tuesday evening and Wednesday
matinee, "La Mascotte"; Wednesday, Thursday and Fri-
day evenings and Saturday matinee, "La Fille de Madame
Angot"; Saturday night, "La Grand Duchesse."

Shanna Cumming's Flying Trip.

LAST Tuesday (yesterday) Manager Wolfsohn notified
Mrs. Shanna Cumming by telephone that he had
booked her to sing in Milwaukee Thursday night, and in
just one hour after receiving the message the soprano
was in a cab on her way to catch a train on the Pennsylv-
ania Railroad. As a thorough musician Mrs. Cumming
did not hesitate to accept the engagement. In Milwaukee
the artist will sing in place of Mme. Charlotte Maconda,
who on account of illness could not keep the engage-
ment.

On the return trip Mrs. Cumming will spend several
days at her old home in Illinois before returning to
Brooklyn.

MARY LOUISE CLARY.—Mary Louise Clary will be heard
during this month in the following cities: Newark, N. J.,
April 16; Charleston, S. C., April 17; Parkersburg, W.
Va., April 19 and 20; Louisville, Ky., music festival,
April 22; Wheeling, W. Va., April 23, and Steubenville,
Ohio, April 24.

Antonio Paoli, assisted by Doré Lyon, soprano; Jo-
sephine Jacoby, contralto, and Emilio de Gogorza, bari-
tone, will give a concert at Mendelssohn Hall, on April 22.

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Paderewski to Play Here Again.

PADEREWSKI is to be heard again in New York before he returns to Europe at the Metropolitan Opera House on April 25. He will play with an orchestra to be under the direction of Henry Hadley, the composer. Paderewski sails for Europe two days later.

THURSDAY PUPILS' CONCERT.—Miss Emma Thursby announces a song recital by two of her pupils, Miss Reba

Cornett and Miss Grace Mae Clare, assisted by other well-known artists, to be given at the residence of Mrs. Charles Lee, 24 Gramercy Park, on Monday afternoon, April 21, at 3:30 o'clock, under the patronage of many of our best known New York people.

Miss Emma Ames Dambmann, a contralto singer, who has sung considerably in the West, will make her New York debut in Knabe Hall on Tuesday evening, April 22.

Milwaukee Wants a Carnegie Music Hall.

MILWAUKEE, Wis., April 13, 1902.

THE Arion Musical Society has under way a plan to ask Andrew Carnegie to give \$250,000 for a music hall, says the New York Times. John Johnson, vice-president of the Wisconsin Marine National Bank, and a lifelong friend of Mr. Carnegie, will probably be one of a delegation which will go to the philanthropist within a few days.

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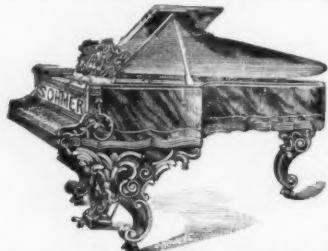
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